

LITURGICAL ARTS

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Editorials

RECENT publication of designs for projected churches in this country, the Philippines, and elsewhere pretty well indicates that a trend that has been given publicity in LITURGICAL ARTS is gathering momentum. By this we mean that the churches in question are not only new as buildings but are also new in *design*. There is a less fortunate tendency which is also appearing and that is imitation, and not always of an architecturally consistent kind. Architectural types that were originally developed to serve a given end, and for a determining locality and condition, are frequently echoed, if not repeated, without regard to the conditions which originally motivated the design. This, of course, is fatal to architectural consistency, and a valid architecture cannot be developed that way. It is as fallacious in operation as the copying of old architectures and has the added aesthetic risk that comes from an inadequate knowledge of the grammar of this new style and of the basic elements around which it must be formed. Practitioners in the historic styles usually knew the surface grammar of the style to which they were addicted, and even though the architecture lacked reality, good taste was usually achieved. Some of these newer efforts lack that, as well as the necessary truth as to structure and function without which an architecture cannot be said to exist. The designers also too often take refuge in a spurious type of effectiveness which is the bane of commercialized contemporary design and has brought odium rather than glory to the movement for a modern architecture. It then well

deserves the opprobrious word, *modernistic*. Churches, of all buildings, should be well based in their style and free of the taint of objective effectiveness, for that not only is a bad quality in architecture but it also very quickly becomes wearisome.

A FRIEND sent in this tid-bit: "I must tell you what happened at our local choir rehearsal last evening. We have been practicing the Tenebrae for the past few weeks. After brushing up on the music for Palm Sunday, the choir director in all seriousness announced that on Maunday Thursday, after the Tenebrae, we would sing the harmonized version of — guess what — GOOD NIGHT SWEET JESUS." No comment.

THE FEBRUARY, 1947, issue of *Blackfriars*, a monthly review edited by the English Dominicans at Oxford, is devoted to religious art, and one of the contributors, Eric Newton, has some very interesting observations to offer in his article, "Art and the Church." They concern the relation of the artist to the Church and more particularly to churchmen. In attempting to fix the blame for the low state of most religious art to-day, Mr. Newton is faced with these alternatives. "Either the artist can no longer produce truly religious art, or the Church dare not accept it . . . if religious experience is dead, the Church is dead. If the latter is true, then the only cure is a change of heart — or, at least, an enlargement of vision — among those responsible for Church art.

" . . . The modern artist is no longer

concerned with the world of appearances as he was when impressionism was the dominant creed. Typical British artists of to-day are very seriously tackling the problem of what lies behind the surface. In other words, they possess the first requirement for a religious painter. If they do not choose specifically religious subjects, it is largely because they have never been asked to do so. What they have lost is not the *power* to turn religious experience into paint, but the *habit* of doing so. It is here that the Church's responsibility is manifest. An artist is a manufacturer of goods, and if no one wants his goods, he ceases to produce them." Fortunately there are some among the clergy who are aware of this responsibility, and they have commissioned artists to produce work for their churches; for example, the Benedictine Fathers at the Archabbey at Latrobe, Pennsylvania, with the wise and far-sighted encouragement of their Archabbot. Others are following the same path, and in every instance the artist will respond. If a simile is permitted, we can liken the artist to a floor lamp and the clergy to a base plug. The trick is to make the connection; then we have *light*.

ONE OF the drawbacks of a quarterly is that it is not always possible to give its readers the latest news. But it is sometimes well worth while to record an exciting event, even though some of our readers will already be acquainted with it. Such an event was the publication of the article "Art and Matter" in the April 11, issue of the *Commonweal*. The author is The Reverend David

Ross King, diocesan superintendent of schools at Superior, Wisconsin.

Father King forcibly states the case: "In the mystery of the Incarnation we find the perfect example of the use of matter: the human nature of Jesus, with its essential material constituent, was an instrument, the instrument conjoined to His Divinity for glorification and sanctification." And further: "The Church is a mystery: water and spirit, blood and spirit, flesh and spirit. Life in the Church demands of her members wholeness, harmonious employment of body and spirit, of water and wine, of bread and oil." The distinction is made also between a vigorous religious art and the spineless type; between the mosaics at Ravenna, the sculpture of Moissac, the "Head of Christ" by Rouault, and the Raphael Madonna (. . . crowding the invisible with chromos), the saccharine Sacred Hearts, the gaudily garbed Infants of Prague. These spineless creations lead to what Father King terms "a yawn which begins in childhood and a nausea which comes in due time." But the emphasis of the article, for us, lies in the condemnation of the Manichaeism which underlies the thinking of so many Catholics on artistic subjects and leads them to view the artist with suspicion because of his respect for matter. LITURGICAL ARTS salutes Father King as a valuable and respected ally. (We shall supply any reader who sends us twenty cents with a copy of this article.)

PREVIOUS issues of LITURGICAL ARTS were perhaps overweighted with examples of sculpture or painting, but

now we can offer a dash of architecture: the recently renovated crypt chapels at Saint John's Seminary, Brighton, Massachusetts, and a hint of what sanctuary-chapels at Boy Scout camps in this country may look like. The crypt chapels reveal the impeccable taste of the designers, and the simplicity of the general design is enhanced by the excellent choice of marbles, which is one of the keynotes of the work of the office of Maginnis & Walsh. The several schemes for the sanctuary-chapels at the Boy Scout camps hint at many other possibilities, and the fact that the altars and the altar appurtenances are designed for execution by the boys themselves will help the camp counselors to keep their charges pleasantly and intelligently occupied. It may also lead the boys to appreciate the crafts and will teach them that a well-designed cross or candlestick is of far greater value than the usual poorly designed stock item, produced cheaply and for a quick profit. Monsignor Edward Roberts Moore, national director of the Catholic Committee on Scouting, N.C.W.C., tells the story in his article "Chapels at Boy Scout Camps."

Father Leo C. Sterck's article, "Who is to Blame?" gives another twist to a vexing question which is hinted at by the contributor to *Blackfriars*, referred to above, and also in the letter from Father Rinaldi which appears in the correspondence section of this issue. In "A Letter from India" we are given an insight into what is going on in that country, with illustrations of the work of the now well-known Indian painter, Angelo da Fonseca. The first attempts

at a native religious art in India, China, and Japan, for example, were far too suggestive of Western types, but this tendency seems to be on the wane. At least we hope so, because a copy will never be as effective as is the expression of native genius.

On several occasions a number of our more practical-minded friends have hinted that art is all very well but that too much of it can lead to indigestion unless it is tempered by a consideration for and an appreciation of more mundane matters, such as a soundly constructed building, one that will not leak at the seams and in which the oil burner or furnace will function properly. We bow to this sensible point of view thanks to the collaboration of one who knows, Thomas A. Kelly, building consultant for the Archdiocese of New York. In "Notes on Building Maintenance," Mr Kelly offers very practical advice to the pastor and the superintendent of the parish plant, including the parish handy man. Who knows — the amount saved through the acceptance of such advice, and its performance, of course, may lead the pastor to use such savings to commission an artist to produce a painting or a statue. And the fact that all is well with the buildings themselves may also help him and his congregation to appreciate the *art* in the church all the more.

From Portland, Oregon, comes an illuminating account of the manner in which a parish choir can be handled when a competent choirmaster is determined to get results. Our congratulations and best wishes to Mr Paul Bentley.

Who Is to Blame?

The Reverend LEO C. STERCK

IN A world which prides itself upon being "modern" in everything from science to morals, we are backward in art. Particularly liturgical art. Men and women who read "advanced" books, even those who are genuinely broad-minded and intelligent, shake their heads over a Rouault. They are even more shocked at freedom and originality in religious art. It is not devotional! Is that Christ, or is it just a swirl of paint?

How could I say my prayers before such a picture or crucifix? These are only a few of the remarks heard when a fresh work of religious art is shown.

We follow the latest trends in our clothes and homes. A woman studies her *Vogue* and *Charm*. The more she contemplates the new silhouette, the better it looks. Soon Madame has intelligently adapted herself to the natural and gradual flux of fashion. In the same

way men from year to year meticulously keep pace with the times. One must be in style, not out of foolish vanity, but because each year represents a perfecting of taste, a step ahead. But what about our churches? Nobody seems to worry about the cut of a chasuble, or a subtle new combination of colors for a cope. Nobody seems to care whether the statues represent the best work of competent artists.

The doctrines of Catholicism never grow old. Catholic tradition mellows with each passing year, but the interior of God's house still looks like an overstuffed parlor. We would not dream of keeping grandmother's bunches of dried grass and peacock feathers on the living room mantel to-day, but the equivalent in church is taken as a matter of course. Wealthy families are eternally having their homes redecorated, but when it comes to doing something for their parish church, they merely donate one more holy terror.

Good taste need not be costly. As much can be accomplished by throwing things out as by buying new. Beauty does not always consist in filling spaces, but in creating them. We forget that God never made anything more godly than when He created space. Space, light, and proportion are like faith, hope, and charity. They cost nothing but they are more powerful than the most concrete of forces.

As with a woman's clothes, it is taste not money which gives her that special something. But taste is one of the graces people forget to pray for. If we exercised one half the ingenuity designing chalices and altar appurtenances, vestments and furniture for our churches that we do for clothes and homes, God might seem a little less deserted in His tabernacle. He would even come closer to us. Who can lift his heart in exaltation when morning after morning the altar is decorated (sic!) with the same old bunches of asters or gladioli? Who can sense the vastness of eternal truth while staring at a crocheted lace altar cover, or see in the priest another Christ as he parades in a cope decorated with hand-painted roses? And who can address Mary as the Seat of Wisdom when we see only an insipid face raised to

heaven, and a characterless hand clutching her bosom? If Our Lord and Lady and the saints in heaven possess the same sense of humor they demonstrated on earth, our statues must be a source of much hilarity.

Perhaps it is an act of Providence that we know nothing of the actual appearance of the Blessed Virgin or of Christ Himself. It should give the artist's imagination unlimited scope. Why must one image look like another, when the characters of Christ and His saints sparkled with multiple facets of strength, sternness, indulgence, tenderness, gentle irony, sadness, joy . . . and must they all be dressed alike? Assuredly, no intelligent person will maintain that dressing is not an art, like music, painting, or architecture. Hitherto the Church was known as the patron of the arts, and mediaeval saints and madonnas stagger us with their filigree crowns, finger rings, and robes of velvet, damask, and metal cloth. There seems to be no limit to a designer's fancy when it is a question of a costume for the stage, or a startling pent house interior, but the church is forgotten. Yet it too has floors, ceilings, and walls to decorate, lighting effects to achieve, furniture and vessels and vestments to design. It does not seem possible that the best in every field, from architecture to flower arrangement, should not be made to contribute to the House of God.

To concern oneself with the accoutrements of religion is a means of worship, not a waste of time. Paradoxically, we have drifted too far from paganism, with its accent on the material, forgetting that since we are human we cannot dispense with outward signs any more than with inward graces. Beautiful vestments, images, candles, have a definite spiritual effect on the

beholder. As in the book *En Route* by J. K. Huysmans, they have been the means of conversions. One cannot readily reconcile an out-dated religion with the most modern accoutrements. It gives the most bigoted something to think about. And bigots are by no means all outside of the Church. Many a Catholic is afraid of what he does not know. He shuns the new in action, and most of all in ideas, while trudging bravely along his rut in life.

Yet the very spirit of the Church is growth. Perhaps we have dwelt too often on the analogy of a rock. Christ had in mind the permanency of stone, not its limitations. The Church is permanent, not like a rock, but like energy, ever the same, yet ever in flux, capable of being developed in many ways, as long as human ingenuity will last. Catholicism does not accommodate itself to the spirit of the times, but it takes on and embodies the best in every age. The décor of our churches should be the expression of its mind. All too often the Church is like a genius dressed in baggy clothes with tousled hair, or like a woman who has the bone-structure of great beauty but hides behind the wrong clothes and make-up. Just as with a person, inward perfection should be expressed by outward beauty. Most frequently it is hidden instead. Who is to blame? The clergy? The laity? The architects? Everyone. Together we bear our share of the blame, and only together can we remove it. By study, by comparison, by merciless self-criticism, above all by opening our hearts to the new and being fearless in experiment. No duty could be a greater pleasure, no pleasure a greater duty, than to express outwardly the inward progress of our faith.

Chapels at Boy Scout Camps

The Very Reverend EDWARD ROBERTS MOORE

THE PROBLEM of providing chapel facilities at summer camps has plagued many who have tried to solve it from the point of view of decency, accommodations, financial necessity, and practical integration into the life of the camp as a whole. The normal period

of camp life during the summer months is about six to eight weeks. While it is acknowledged by all those concerned in the religious welfare of youth that decent quarters should be allotted for worship, it also has been felt that the construction of a separate building for

the purpose could be an unnecessary extravagance.

A common solution has been to allot one of the larger buildings at the camp—recreation lodge, or perhaps the dining hall, and use one end of it, or a platform, as a sanctuary for Sunday services.

It must be admitted that this arrangement has often been a sorry makeshift, hardly consonant with the dignity and reverence which should be the norm for the celebration of the mass.

This problem has been carefully studied by the Engineering and Catholic Relationship Services of the Boy Scouts of America. As a result of their studies, the recommended plan is a credit to the designers. As is usual in such cases, the solution is a simple one. It consists of building what amounts to a separate and distinct sanctuary at an end of one of the large buildings at the camp, so arranged that it allows for the celebration of the mass at either side of the altar (a permanent tabernacle is not required) with the congregation of Scouts housed in the hall in bad weather, or else in the open when the weather is fine. As the several schemes show (page 67), this is made possible by the use of sliding or folding doors which connect the hall and the sanctuary, and by providing large doors which open to the outdoors and form a suitable frame for the sanctuary. In the rare cases where the local council camp is fortunate in having a resident chaplain to celebrate mass on week-days, the dimensions of the sanctuary can be

increased a little to accommodate the smaller number of campers who would be attending the daily mass. They can then be provided with kneelers under the shelter of the sanctuary in inclement weather without opening the doors on the inside or taking up the hall which may be needed at that hour for the daily program of camp activities. A clever arrangement provides adequate sacristy facilities as well as confessionals. The outside finish could be made to conform to the usual rustic character of camp architecture. The inside may be decorated in a color motif that will be distinctive as well as helping to establish it in the Scouts' minds as a chapel. Another possibility (shown on scheme A [3] page 66) would provide for quarters for the priest, should he remain overnight at the camp, or perhaps be in residence for the entire season.

As for the design and building of the altars (mostly of wood), the crucifix, the candlesticks, holy water fonts, sanctuary chairs, benches, prie-dieus, it would seem that the Scouts themselves could be encouraged to make these objects. Here again, they may be rustic in character, in keeping with camp atmosphere. The camp management could avoid the cost, exorbitant at

times, of the usual sources of supply by calling into play the Scouts' own handicraft skills. A few suggestions have been indicated on page 66. These designs are such that any Scout with a modicum of ability, plus the guidance of the Scoutmaster, could execute them in creditable fashion. After all, this method was used by the Seabees in many chapel installations in the South Pacific.

Another project for Scoutcraft work is making Stations of the Cross. Plain crosses carved in wood will suffice. If something more elaborate is desired, the Scouts can carve them in linoleum from the silhouette designs, for example, of Adé Bethune, *Catholic Worker* staff artist. The Stations are usually placed on trees along a wooded trail in a secluded section of the camp site.

In summation then, the twin goals of economical design and devotional accommodation for the celebration of the divine sacrifice can be achieved in our Scout camps in an excellent degree.

Monsignor Moore is the National Director of the Committee on Scouting, Youth department of the National Catholic Welfare Conference, Washington, D. C., and acts as liaison between his committee and the national officials of the Boy Scouts of America.

Notes on Building Maintenance

What to do—How to do it—When to do it

THOMAS A. KELLY

In the elaboration of plans for the building of a church or any other structure used by the Church, it is always wise to provide for the practical as well as for the artistic aspects of the problem. LITURGICAL ARTS has, for years, elaborated principles and norms which might be followed if religious art in our time is to be of high standards. Less attention has been paid to practical details, because after all, LITURGICAL ARTS was founded for "the betterment of those arts which are an integral part of Catholic liturgy and culture."

It will be apparent, however, that soundness of the building construction and common sense used in its upkeep will be most important as a part of budgetary considerations — both for the initial expense and the maintenance costs. The one bolsters the other.

The following notes on maintenance, pre-

pared by Mr. Thomas A. Kelly, Building Consultant for the Archdiocese of New York, will be welcomed by readers of LITURGICAL ARTS and particularly by pastors whose responsibility it is to see to it that the buildings of their parishes enjoy a long life without becoming too great a financial burden due to lack of proper care. A stitch in time saves nine.

FOREWORD

THE past war has brought quite forcibly to our attention the necessity of caring for our material goods, in a thorough and systematic manner, in order that we may enjoy their continued use and maintain their beauty and normal life expectancy.

Those who have had the responsibility of operating a building or group of

buildings for any length of time must be fully aware of the heavy expense which neglect imposes upon the management and must know also that proper and systematic maintenance will pay for itself many times over.

The demands of war, and its aftermath, restricted the available supply of materials for civilian use and entirely prohibited the supply of some materials and items of equipment. It therefore became necessary to employ all of our ingenuity to keep equipment which could not be replaced in running order. It was no longer possible for us to call for a repairman and receive the instantaneous service to which we had become accustomed, but rather it became necessary for us to learn how to



BORN in Vienna, 1892, and grew up in Prague. The first World War interrupted his studies at the Academy of Prague, and it was not until he was twenty-six that these studies could be resumed. His paintings were purchased for the Prague Museum, the Modern State Gallery and the Museums of Bruenn, Reichenberg, Zlin, Nürnberg, etc. In Paris Kopf is represented in the Musée de l'Art Contemporain and the Musée Colonial. He has regularly exhibited in the leading international exhibitions of Vienna, Moscow, Berlin, Paris, New York, and the Carnegie Institute, Pittsburgh.

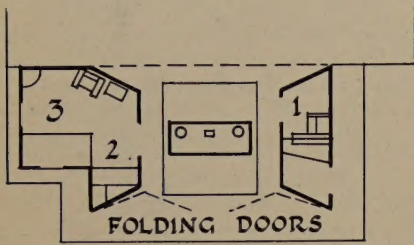
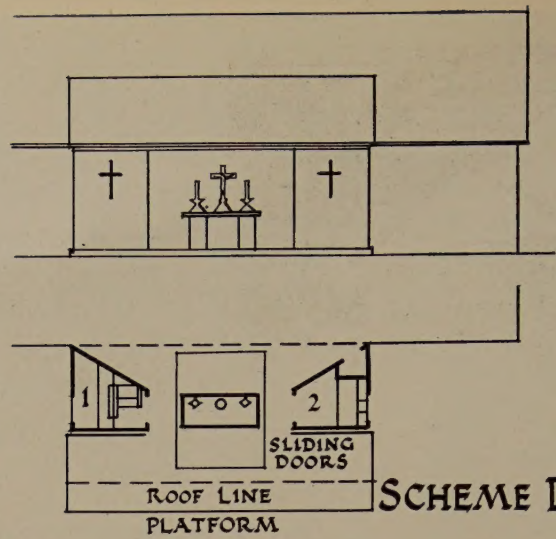
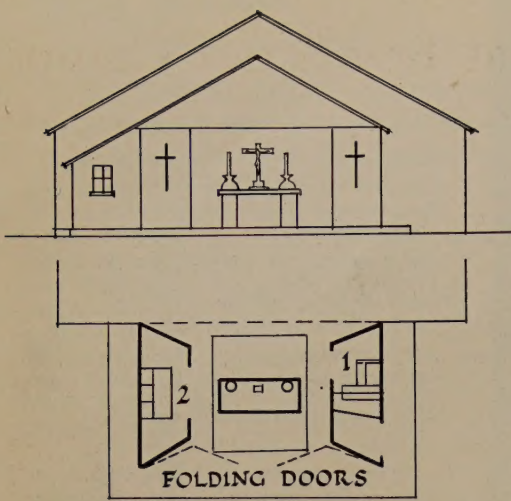
Again a war interrupted Kopf's life as an artist, and he spent two years in concentration camps. He arrived in New York in 1941 and held a small exhibition in the Wakefield Gallery. In 1942 a second and more representative exhibition was held in the André Seligmann Galleries. His pictures have been purchased by private collectors; they can also be seen in the museums of Saint Louis, San Francisco, and the Museum of Modern Art. A recent exhibition was held in the American British Art Center, New York.

"MY GOD, MY GOD, WHY HAST THOU FORSAKEN ME"

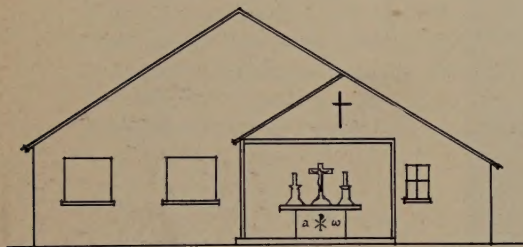
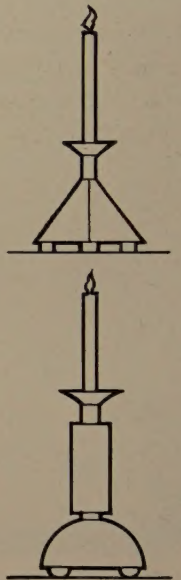
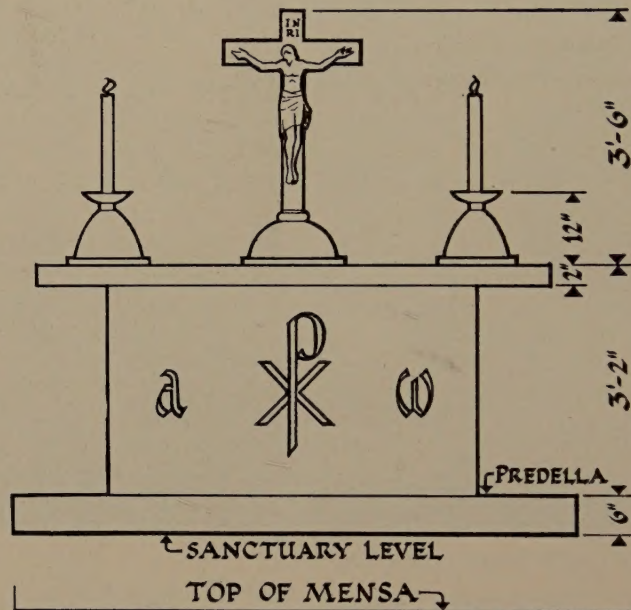
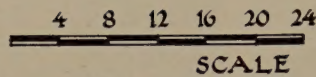
VERONICA'S VEIL

THE WOMEN WHO LOVED HIM

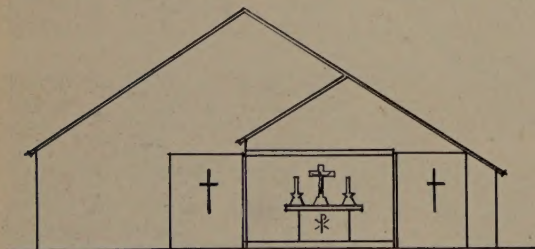
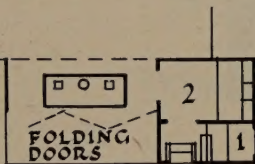




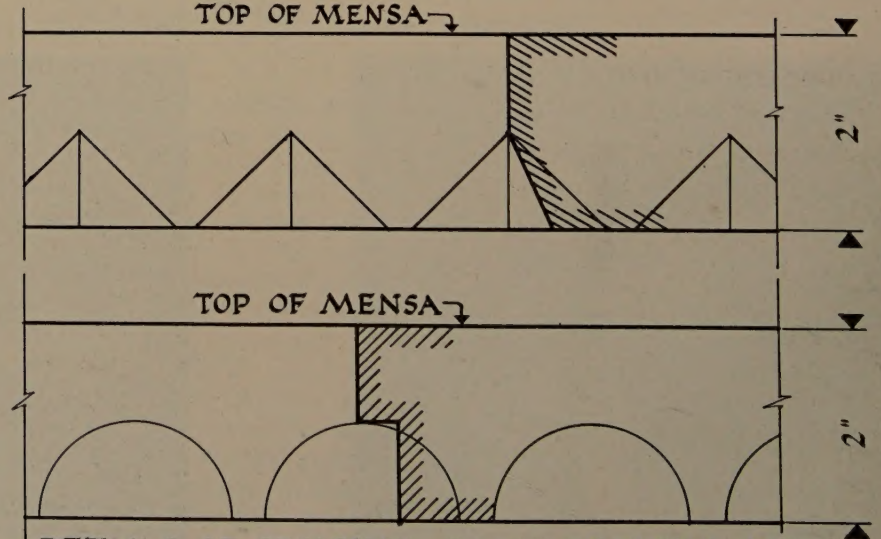
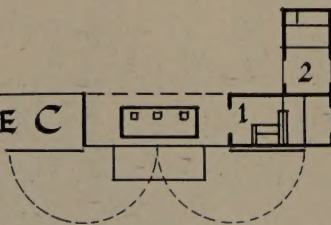
SCHEME A



SCHEME B



SCHEME C

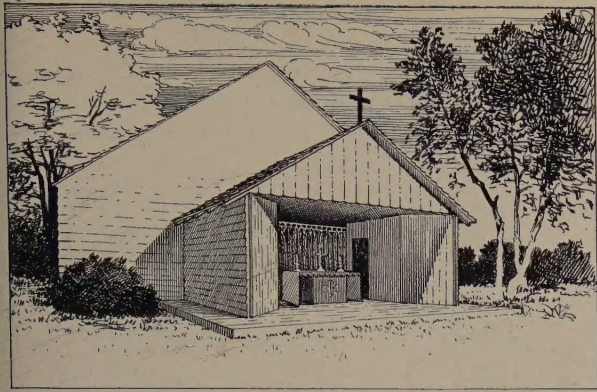


DETAILS OF CRUCIFIX, CANDLESTICKS AND TOP OF MENSA

THE VARIOUS schemes illustrated above indicate the possibilities in planning these sanctuary-chapels. The roof and side walls can be painted in dark blue or green or terra-cotta, etc.; also the edge of the mensa, the candlesticks, and base of crucifix. The ingenuity of the scouts and their advisors can supplement these sug-

gestions. The thing to remember is that these objects can be made by the boys themselves and need not be bought in the usual places.

On each plan, number 1 indicates the confessional and number 2 indicates the sacristy. In scheme A, number 3 indicates possible quarters for the camp chaplain.



PERSPECTIVE OF SCHEME A

Chapels at Boy Scout Camps

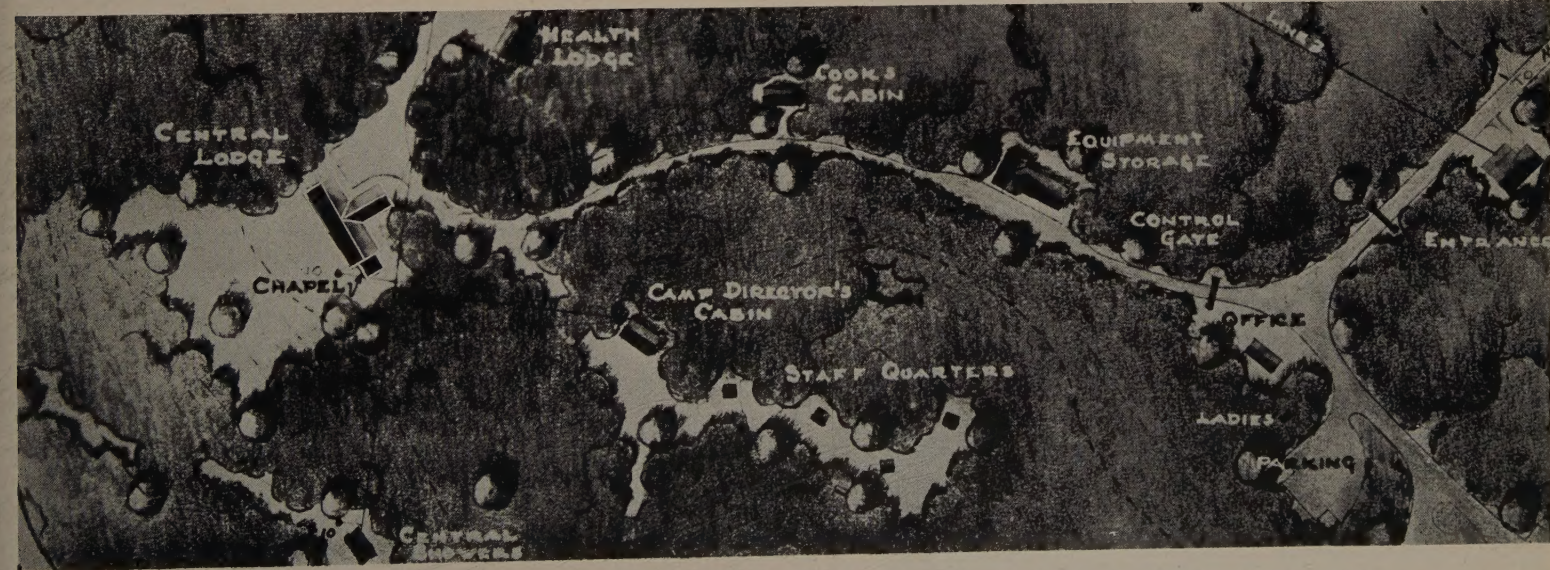
(See article on page 63)

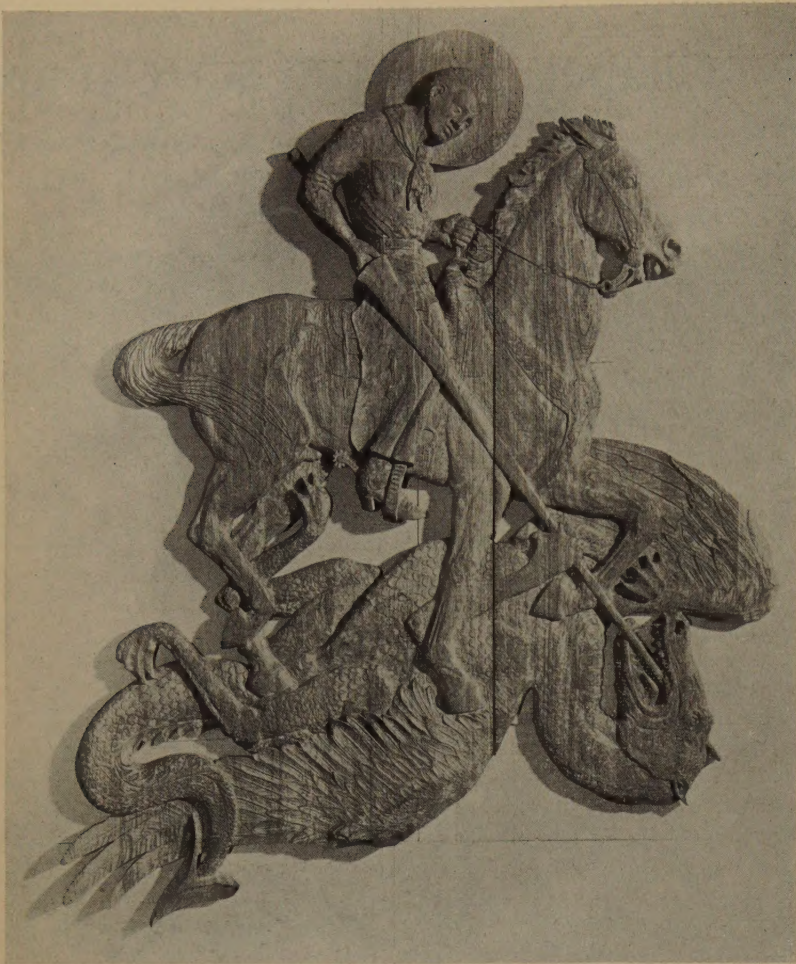
PLAN OF A TYPICAL CAMP LAYOUT



All this illustrated material was prepared by the Engineering and Catholic Relationship services of the Boy Scouts of America, with the collaboration of "LITURGICAL ARTS"

ENLARGEMENT OF SECTION OF TYPICAL PLAN INDICATED BY WHITE LINES ON PLAN AT RIGHT

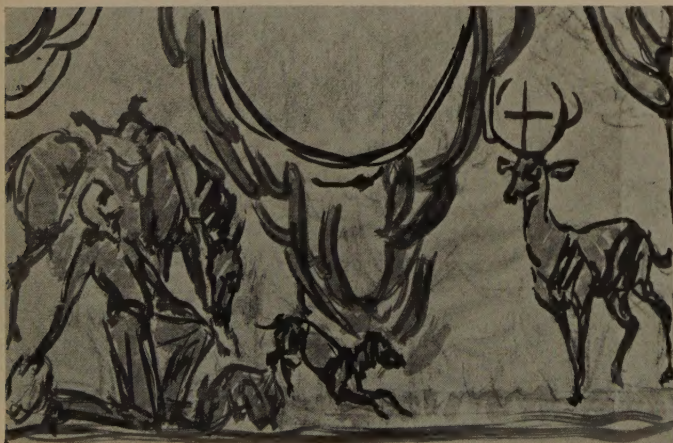




SAINT GEORGE, TEAK



SAINT HUBERT, TEAK



MARY OGDEN ABBOTT

BORN in Concord, Massachusetts, 1894. Studied drawing under Philip Hale; theory of pure design under Henry Hun. Clark, school of the Museum of Fine Arts, Boston. Traveled around the world for seven years. Wood carving self-taught. Not represented in any museum.

Photos courtesy of Doll and Richard

WASH DRAWINGS SHOWING ORIGINAL CONCEPTIONS,
SAINT JAMES (EPISCOPAL) CHURCH, NOGALES, ARIZONA

repair a broken pump, adjust a door closer, and maintain the innumerable mechanical items which can and do break down in the normal building.

These special conditions imposed by the war merely point the moral, however, concerning proper maintenance, and many of the practices learned during the war should be continued in days of peace. In addition, we should acquaint ourselves with the fundamentals of good housekeeping, the normal useful life of the various materials in our buildings, and how best to make these materials last as long as possible. A schedule should be followed in maintenance work, indicating what should be done daily, weekly, monthly, yearly, and at irregular periods.

The older buildings present a more difficult problem than do the newer, well-built ones, and in some instances the question of properly caring for something that is already worn out is not readily answered, but it is unquestionably true that all buildings, whether old or new, will benefit from proper care.

The following is intended as a brief résumé of some of the more common items of maintenance applicable to all types of building, and no attempt has been made to cover the subject fully. The administrator of any building should study his own building and prepare a schedule fully covering the proper maintenance of all the materials, facilities, and apparatus in the structure.

It should be borne in mind that the type of person normally employed as janitor and custodian will perform his duties much more efficiently if his work is carefully outlined for him and supervised. He should be instructed in the proper manner of performing even the simplest duties.

An actual experience will illustrate this point. A new pump had been installed in the basement of the school, which operated on an automatic control so that the pump functioned only when needed. It therefore started and stopped frequently, in a manner similar to a small oil burner. The custodian, a rather elderly man and quite opinionated, became very annoyed with this erratic starting and stopping and solved the problem to his satisfaction by hanging a large wrench from the control lever, so that the pump ran continuously. The next day the pump stopped permanently, with the bearings completely burned out and the pump

had to be replaced. This incident is related to demonstrate the ever-present human element and the necessity for proper instructions and supervision.

EXTERIOR

(1) *Exterior Walls.* Exterior walls of brick, limestone, granite, or other type of stonework should last indefinitely, if well constructed. The mortar joints, however, are subject to deterioration and should be examined every spring to ascertain if repointing is necessary. When repointing is done, the joints should be cut out to a depth of at least three quarters of an inch and solidly filled with a good mortar. Parapet wall copings, with open joints, cause extensive damage by permitting water to enter the wall, then to flow down behind and under the roof flashing, which freezes in the winter and causes expansion. This action is progressive and after a few years serious leaks may be noted in the top story rooms, near the exterior walls at the ceiling. This same freezing and expansion occurs in the masonry walls, and unless checked, will result in very expensive repair work. All kinds of masonry may be washed with water and brushes. When very dirty, steam cleaning may be required.

Stucco, terra cotta, and cast stone should be especially examined for cracks, which must be repaired promptly. Imitation materials cannot be expected to last as long as real materials, and this is especially true on exterior surfaces. When cast stone disintegrates, it should be removed and replaced with natural stone — expensive but effective.

Wood wall covering should be painted as often as required to prevent decay, since many coats of paint are cheaper than replacement of the wall covering. This is true of any exterior woodwork, but neglect is apparent in the large majority of buildings.

All of the above should be done by well qualified contractors specializing in the type of work required.

Be on guard for infestation of termites, which will be found in wood where it adjoins the earth, especially in moist, dark places. If any such is discovered, call upon specialists in the business of exterminating these pests.

(2) *Windows.* Wood: Require repainting at least every three years. Steel and iron: Require repainting at least every five years. Bronze: Clean every summer with lemon oil and rub dry with clean cloths. Before cleaning, wash with mild soap and water.

All types of windows should be checked once a year and adjusted, if required, for ease of operation and minimum of air infiltration, which will save on winter heating.

Broken glass should be replaced at once. Be sure that before glass is replaced, all old putty is removed, the wood back of the old putty painted one coat before new glass is installed.

Caulking should be examined every summer. If dry and checked, caulking material should be cut out and replaced. It is good practice to use the best caulking compound obtainable, even if an inferior grade may be purchased for half the price. If the window frames are equipped with cover molds, these should be removed, caulking installed and molding replaced.

All window hardware should be kept in good repair as this will prolong the life of the windows by avoiding unnecessary strains in opening and closing.

Leaded and stained glass windows must be examined closely for cracks, bulging, rusting of ventilator sections, and other defects. Prompt repairs will sometimes save windows worth thousands of dollars. Such defects in stained glass windows normally cannot be seen from a distance of several feet, and the windows should be examined from a distance of a foot or so.

(3) *Areaways.* Keep clear of dirt and debris at all times, especially at and around area drains. Gratings, railings, steps, and other items of iron or steel should be repainted every three years to prevent rusting.

If drains become clogged, they should be cleared promptly. The custodian should be able to do this work, but if not, a good plumber should be called upon.

(4) *Sidewalks and paving.* Repair any breaks every summer, after all frost has left the ground. Any ground settlement beneath paving should be refilled and compacted in the summer, and the paving replaced. Properly maintained pavements and curbs will minimize accidents and claims for liability compensation.

Damaged walks may go unnoticed for a long time, and a special and close inspection should be made periodically. It is surprising how unobservant the majority of people are of sidewalk conditions, and it is exceptional when a person can tell you from memory what kind of sidewalk he has just walked on and can relate anything pertaining to its condition.

If the ground beneath walks or pavements appears to be washing away, look for a broken water or sewer pipe. If necessary, contact the local water or building department and request that a survey be made. Do not use calcium chloride or salts for melting snow on cement sidewalks or pavements. Such melting agents destroy the cement in pavements.

(5) *Roofs, flashings, etc.* Every spring and every fall all roofing, flashing, gutters, drains, leaders, scuppers, down spouts, splash pans, expansion joints, etc., should be carefully inspected for defects. All debris such as leaves and papers should be removed and drains cleaned. All defective parts should be repaired promptly. Eroded strainers at leader inlets should be replaced.

Faulty roofing and sheet metal probably cause more trouble than any other part of a building, and if water is permitted to enter the building, progressive damage to plastering, painting, floors, and contents necessitates extensive and expensive repairs.

It should be borne in mind that roofing has a limited life expectancy and that manufacturers' and installers' guarantees are based upon definite time limits. It should be anticipated that roofing and flashings will have to be replaced and cannot be expected to stay in serviceable condition very much longer than the limit of the guarantee. Careful maintenance will greatly prolong the effective life of roofing, but most types will eventually wear out. As in anything else, it will probably be cheaper to replace a worn-out roof than to continue patching it. Guarantees should be kept accessible in a handy file, and if any trouble develops during the life of the guarantee, the roofing contractor or the manufacturer should be called upon to perform any needed repairs, without cost.

Avoid using widely advertised cure-alls or the neighborhood supply house remedy for overcoming evident defects in roofing, flashing, or wall leaks. Seek competent advice and follow it.

INTERIOR

(1) *Plastering.* Practically all plastered ceilings and walls are painted, and form the major observable portions of the interior of the building. These surfaces should be dusted frequently, using a wall brush, manipulated with up and down motion. These brushes should be washed frequently. Painted plaster may be washed, unless the paint is a non-

washable type such as kalsomine. In washing, the surfaces should first be wet with a sponge, dipped in warm clear water, then washed with warm clear water to which has been added a modified washing soda, used in the proportion of one ounce to fourteen quarts of water.

Frequent washing will, of course, eventually wear through the paint film. The paint should never be allowed to wear away to such an extent that the plaster is exposed. The surfaces should be repainted before this condition occurs.

Small cracks in the plaster surfaces should be filled before being repainted, using a prepared plaster-of-paris, and these repair spots rubbed smooth and level with the adjacent plaster surface. Painters do this work. Large broken spots must be cut out and replastered by plasterers.

Some types of plaster cannot be successfully patched, without causing unsightly blemishes. Cement plaster, most acoustic plasters, sand finished and hand finished plaster surfaces must be repaired in the entire wall or ceiling areas, or in panels.

Wet and dead plaster should not be painted, as the plaster effloresces, flakes, and dusts and the paint will "burn" very quickly. Such areas must be cut out and replastered by a plastering contractor. Before any repainting or re-decorating work is done, all roofs and exterior walls must be examined to determine if any leaks exist. If any leaks are discovered or if there is indication of needed repairs to these exterior surfaces, it must be done before the painting commences. Otherwise, the probability is that the painting will have to be redone within the year.

Open windows during a rain or snow storm will cause much damage and all windows should be closed before leaving a room for any length of time. This is especially true in classrooms, at the end of the school day, and priests' and teachers' rooms while they are away.

If wall paper or some other type of applied wall covering is to be applied to old plastered walls or ceilings, be sure that the plaster is properly prepared, all cracks filled, loose plaster replaced, and the whole surface made uniformly smooth. While coverings will temporarily cover unsightly cracks and other imperfections in the plaster, they will soon crack themselves and the cost of proper repairs will then be doubled.

(2) *Floors.* Good housekeeping de-

mands daily brushing, sweeping, or mopping of all floors, the method employed being dependent upon the kind of flooring to be cleaned and the type of finish on it. The following are the most common types of floor and finishes and a daily, monthly, and annual schedule of cleaning:

Type of Floor	Daily	Weekly	Monthly	Annually
Wood — Waxed	Sweep		Scrub Wax	Oil or Treat
Wood — Unwaxed	Sweep		Scrub	
Linoleum	Sweep		Scrub Wax	
Rubber	Sweep		Scrub Wax	Refinish
Asphalt	Sweep		Scrub Wax	
Cork	Sweep	Scrub Polish		
Tile	Mop	Scrub		
Terrazzo	Mop	Scrub		
Marble	Mop	Scrub		
Cement	Sweep	Scrub		

Wood, waxed. Do not use water. Sweep with soft brush or wool mop (not oiled). Rewax once a month, or oftener, after cleaning thoroughly using turpentine or benzine. Dry completely, apply wax in very thin film, and rub well with an electric rotary brush or by hand, using a block of wood wrapped with burlap or carpeting.

Wood, unwaxed. Sweep with broom or brush or vacuum. Scrub monthly with warm water and soap, in small amounts and applied to small areas. Rinse with clear water and dry with mop or cloth.

Linoleum and rubber. Sweep with broom or brush, or vacuum. Scrub monthly as for waxed wood and rewax. Do not use strong laundry soap, soap powder, sal-soda or any cleaning powder containing lye.

Asphalt tile. Sweep with broom or brush, or vacuum. Scrub monthly as for waxed wood. Do not use cleaners or polishers containing oil, benzol, or similar elements.

Cork tile. Sweep with broom or brush, or vacuum. Clean weekly by polishing with machine, or with pads made of scrub cloths or sheepskin. Be sure to rub all parts to present even appearance.

Ceramic tile. Mop with hot water and cleaning soda (scant handful to a pail of water). Do not use soap, as this makes the floor slippery. Clean thoroughly weekly, using a scouring powder sprinkled directly on the floor.

Terrazzo. Same as for ceramic tile.

Marble. Same as for ceramic tile.

Cement. If unpainted, scrub with hot water, soda cleaner, and scouring pow-

der, and then rinse thoroughly. If painted, do not use hot water but merely warm. Otherwise same procedure.

All flooring should be repaired as soon as required, as breaks, bulges, and depressions invite tripping and sometimes serious accidents. Simple repairs can readily be performed by the custodian, but specialist contractors should be employed for any extensive repairs or replacements. Floors must be expected to wear out, the time of usefulness being dependent upon the hardness of the flooring and the use to which it is subjected. Avoid dragging pieces of furniture, trunks, boxes, etc. across floors, as scratches and cuts will almost always result and be unsightly.

(3) *Wood trim and cabinet work.* Waxed. Dust frequently. About once a month, thoroughly wipe with a clean soft cloth. Twice a year, after cleaning thoroughly, re wax by applying a thin coat of waterproof wax, allowing to dry for about six hours, then polishing by sturdy rubbing with clean cheese-cloth.

Painted and unwaxed. Dust frequently. Remove finger smudges, etc. by rubbing lightly with warm water and mild soap. Wash about three times a year, using warm water, cleaning soda and soft cloth. Rinse and dry. Refinish as soon as paint begins to wear through.

Stained, polished, varnished, and other furniture finishes on woodwork should be refinished by specialists as much better results will be obtained than by amateurs. The woodwork will also benefit and the natural beauty of the wood maintained.

(4) *Tile wainscot and trim.* As this material normally is installed in toilets, baths, kitchens, cafeterias, slop sinks, and similar locations, it should be washed daily to promote sanitary conditions. Wash with hot water and mild white soap. Use soap sparingly. Avoid use of grit or other abrasive material which might scratch the surface of the tile. Should the jointing on tile become loosened, they should be repaired promptly to avoid spreading to other joints or tiles.

Broken pieces should be replaced promptly as they tend to permit adjoining pieces to become loose.

(5) *Marble work.* Dust frequently. Wash monthly with warm water and mild white soap, rinse thoroughly and dry. If polish becomes dull, try the following: (a) Take two parts of melted beeswax and mix thoroughly with one part of turpentine, producing a paste about the consistency of butter which

may be spread on the marble. Wipe off excess with clean cloth and then rub briskly and firmly with a soft flannel cloth or chamois. (b) Rub with a few drops of "3-in-1" or other clear oil. This is not as effective as the waxing but is much quicker and easier. It may be used when the lustre is only slightly dulled. Be careful to use only a few drops of oil on a clean cloth.

Be careful of joints in marble work. If the jointing material becomes loose, or falls out, it should be replaced by a specialist in this work.

(6) *Slate blackboards.* Wash at least once a week with clean water to which a small amount of ammonia has been added. The washing is best done with a rubber squeegee, using either horizontal or vertical strokes. Remove excess water by downward strokes of the squeegee, which should be wiped dry with a cloth after each stroke.

Metal trim and chalk tray should be washed with plain clear water and carefully dried.

(7) *Cork boards.* When soiled, clean with fine smooth sand paper after which brush thoroughly with a soft bristle brush. Light rubbing with a cloth and a small amount of alcohol will remove surface dirt which will not easily brush off.

(8) *Hollow metal doors and trim.* Dust frequently. Remove finger marks, etc., with warm water and neutral soap, rinse and dry. Repaint as required. After thorough washing, a coat of paste wax may be applied.

With normal treatment and care, hollow metal work should last indefinitely. Guard against rust by painting, as this is about the only decaying action which will occur.

(9) *Hardware.* Clean with warm clear water and rub with soft cloth. Keep in repair at all times, replacing missing screws promptly. Never oil lock-sets, use powdered graphite when operation is unsatisfactory.

Bronze hardware should be wiped about once a month with a few drops of lemon oil on a soft clean cloth. Chromium plated hardware requires nothing other than a damp cloth; occasionally wash with hot, soapy water.

Door closers are of several types, and the manufacturers' instructions on maintenance, adjustment, and repairs should be obtained for each type.

MECHANICAL WORK

Layout and detail drawings should be kept on file at the building. If not

available from the architect or consulting engineer, try the building department; otherwise, try to prepare diagrammatic drawings.

Well-regulated buildings should have all piping and valves tagged for identification, and generally the different services are painted in individual colors. Charts should be posted listing all valves, main traps, meters, etc.

Piping is of various materials, generally of the following, listed here in the order of their value: brass, genuine wrought iron, alloy wrought iron, cast iron, steel galvanized, plain steel.

All concealed valves, expansion joints, fire dampers, etc., should be accessible through access doors, which should be opened at least once a year and an inspection made of these important control centres. The valves should be operated and packing nuts tightened if valves seem to work too freely, or if there is evidence of leaks.

All moving parts, such as motors, fans, etc., must be oiled and greased otherwise they will burn out very quickly and are expensive to repair or replace.

(1) *Plumbing system.* This system normally includes the supplying of water to the building, and the carrying away of used water, sewage, and rainfall. The piping and equipment provided for this service may appear to be complex, but they are really simple and should be understood, in a general way at least, by the custodian.

Traps should be cleaned out once a year. Grease traps should be cleaned out daily on sink use.

Roof drains, yard and area drains should be inspected and cleaned regularly and snow and ice adjacent to these drains should be removed promptly.

In case of stoppage in sewer, drain, or waste lines, consult the layout drawings and determine the locations of the clean-out screws nearest the location of the stoppage. Start by opening the successive clean-outs until water is found. The stoppage will then be located somewhere between the wet clean-out and the next free or dry clean-out.

If the pipe is full of water beyond the stoppage, it will be found advisable to hose or rod the stoppage from the free clean-out, but be sure to have a rag handy, large enough to cover the clean-out when the stoppage is dislodged, so that the flood can be held until pipe runs freely.

In case of fixtures with exposed trap, such as lavatories, sinks, etc., the stop-

page may be in the trap and can be freed by opening the trap clean-out screw. In cases where the trap is concealed or is a part of the fixture pottery, as in water closets and urinals, the regular plumber's "plunger," or a compressed air pump, will usually clear the stoppage. If unsuccessful, try a plumber's spiral cleaning wire, water pressure through a hose, or take out the fixture, all in the order named.

Stoppage in water piping is rare except in case of freezing. Determine where the freezing has occurred, remove the covering, and apply plumber's torch until water runs. Be sure to determine beforehand exact location of the control valve for the frozen line so as to avoid damage by water if the pipe proves to be split from the freezing.

The following general rules apply to plumbing.

Whenever any portion of the drainage system or sewer side of traps is opened for cleaning or inspection, be sure to replace the opening screw properly so that it will not leak sewer gas which is dangerous to health. If the opening depends on a gasket or washer for tightness, replace with new gasket.

Keep all exposed metal work, except brass or chromium, neatly painted. This is for both appearance and protection of the metal.

If any plumbing fixtures, floor drains, etc., remain unused for a considerable period, the water-seal in the traps of these lines are likely to evaporate or otherwise dry out and thus admit gas into the building. Frequent inspections should be made to guard against this condition. If such a condition is found, these traps should be filled with water, or if the use of them is very infrequent, kerosene oil may be considered. The condition referred to is more customarily found in the floor drains.

To allow water to drip from faucets tends to score the valve seat, discolors the fixture bowls, and wastes water. It is, therefore, suggested that the faucets be snugly closed and if water still drips, new washers be installed.

Too hot water is not good for plumbing fixtures. Set the tank thermostat as low as convenience allows. Hot water for dish washing, however, is required by law to be at least 180 degrees.

Plumbing fixtures should be cleaned by wiping with a soft, clean cloth. If more than this is necessary, they may be washed with a mild neutral soap and soft water after which the soapy solution should be thoroughly rinsed off with

soft water and the fixture wiped dry with a soft cloth or chamois.

Abrasive powders, harsh solutions, acids, or tools should never be used for cleaning any part of a fixture. Neither should the last named materials be used for cleaning the surface enamel of cast iron bath tubs, slop sinks, or laundry trays.

All plumbing fixture trimmings, such as faucets, valves, exposed piping, waste fittings, etc., are chromium plated on either brass or white metal.

Chromium plating is hard and should be durable and if cleaned as above described, should remain bright. It, however, reacts to the acid contained in the urine and it is necessary as a guard against deterioration that fixtures subject thereto be cleaned daily.

Chromium plating is sometimes treated with a wax emulsion which offers some protection at slight sacrifice of the brightness of the finish.

(2) *Heating.* The most important item is the boiler plant, which is generally either steel tubular or cast iron sectional type, fired with oil or coal. The rationing of fuel oil during the war focused our attention upon both the boiler and the fuel, and conversion from oil to coal undoubtedly caused some operating difficulties, as many building custodians had paid very little attention to the boiler while it was heated by oil. With coal burning the custodian must learn how to maintain an efficient fire bed, clean the boiler, adjust the draft and, in general, operate the boiler, all of which the oil burner did automatically. With stoker operation, the maintaining of the fire bed is automatic, but the custodian will find more work required on his part than he did with oil firing. He should realize this and whether the boiler is hand or stoker fired, he should learn how to do his new duties and revise his work schedule.

In order to save fuel, the tubes or sections of the boiler should be cleaned at least once a week. The water within the boiler should be kept clean by frequent changing. The custodian should find out how to "blow" the boiler, if he does not already know how, and a good plumber may be called upon to explain how to perform this and other periodic duties in operating the boiler.

Leaks through the boiler setting or between the sections can be readily determined by holding a lighted candle near the boiler, as the flame will draw in at the leak.

All steam leaks should be checked promptly. Many parts require periodic replacement. There are several types of heating distribution system, and this manual cannot go into detail regarding these systems, but the most concise advice which it can offer is to obtain the services of the best qualified heating contractor for all repair work.

(3) *Ventilating.* Operate ventilating systems only when needed, but do not neglect them entirely. If remote controls are used to operate ventilating fans, be sure to examine the fans themselves frequently to ascertain if they are lubricated and operating properly.

A ventilating system requires very little maintenance, the principal items to remember being: (a) clean filters, replace when required; (b) replace belt driver when required; (c) lubricate moving parts, according to manufacturer's directions; (d) keep supply and exhaust grilles unobstructed and in operating condition.

Air conditioning systems should be serviced by qualified experts.

(4) *Electric Wiring.* Generally speaking, electrical installations require very little maintenance. All moving parts, such as motors, must be lubricated in accordance with the manufacturer's directions. Light bulbs and fuses must be replaced periodically and other expendable items renewed as required.

No exposed wiring should be installed or any other alterations made to the electrical system except by a licensed electrician. The building code, the fire underwriters, and the rules and regulations of other agencies having jurisdiction are very rigid, and in case of a fire unauthorized electrical work will make adjustment of the loss quite difficult. A large percentage of fires are caused by defective wiring, sometimes at large personal and property loss.

Fuses should never be oversized as this defeats their purpose. They are designed to blow out when the line is overloaded, an indication of trouble.

The best and safest procedure is to have a competent licensed electrician examine the system every few years to determine if any repairs are needed, and to employ a licensed electrician for any and all desired alterations to the system.

(5) *Elevators.* The elevator companies provide service on an annual contract basis, and this is strongly recommended. If this service is not contracted for, all recommendations of insurance and municipal inspectors must be complied with as promptly as possible.

All moving parts must be properly lubricated, cables examined for wear, shaftway door closers and interlocks kept in proper operating order and all precautions possible taken to avoid serious accidents.

(6) *Fire protection systems.* Extinguishers must be refilled and tagged with dated cards, in accordance with manufacturer's directions, at least once a year. Standpipe and roof tank systems, including hoses, should be inspected and tested twice a year. Fire alarm systems should be tested at least four times a year. Fire drills should be held as often as practical, especially in school buildings, where it is mandatory.

It has been noted that many people have never learned how to use fire extinguishers, or how the other fire protection systems operate, and seem to be reluctant to touch these objects.

In case of a fire, it will be too late to learn how this equipment should be used, equipment installed for the purpose of combating fire and nothing else. Fires occur so infrequently that fire extinguishers rust on their hooks, fire hose rots, nozzles become inoperable, roof tanks will no longer hold water, and all of this deterioration goes unnoticed.

Fire exits and fire escapes must be kept accessible and in good order, so that they can be used when they are needed. Appalling death lists have resulted from panic induced by fire, and

no precaution should be overlooked which will assist occupants to escape from the building without delay.

Never permit wedges to be used on doors designed to be self closing. Such doors are to be kept self closed at all times by means of the door checks, spring hinges, or coil springs attached to them. Fire, we all know, causes loss of life, but so does smoke. A smoke filled stairway or passage is useless as a means of exit. A door designed to be self closing prevents not only the passage of fire but also the movement of smoke.

GENERAL NOTES

- (1) Know your building.
- (2) Employ competent help, especially an engineer to operate and maintain the mechanical systems.
- (3) Systematize the work and supervise it, to see that it is done.
- (4) Do not delay in having repairs made.
- (5) Make a chart, mark on a calendar, or in some manner note when certain periodical items of maintenance should be done and see to it that they are done.
- (6) Provide proper and adequate cleaning supplies and proper storage for them.
- (7) Ask yourself whether you would be satisfied to continue paying rent if you were a tenant in the building instead of being the landlord. If you were the tenant, you would probably

demand action. As the landlord, supply that action.

(8) Have pride in your building and its appearance and by diligent effort cause others to take a similar pride.

(9) Learn to realize, by studying the effects of war, how priceless our goods are to us when they cannot be replaced.

(10) Guard against anything which might cause accidents or fire and provide all safeguards possible.

(11) Consult the chancery office for lists of approved contractors.

(12) Report any notice of violation of the building code, or other ordinance, to the chancery office as soon as received.

(13) Do not use stairways, exit passages, or fire escapes for storage purposes. Do not permit closets to be built under or in stairways.

ITEMS TO BE CONTROLLED IN SCHOOLS

(1) Requisition of supplies: (a) custodial and (b) instructional.

(2) Custodian's duties: (a) maintain building; (b) inspect daily the fire escapes, outside doors, gates, and locks, stairways, the general condition of the building, and the fire alarm system; (c) prohibit dogs, vermin, poison, trespassing, and the accumulation of refuse; (d) adjust: window shades, seats and desks, and clocks, and close windows every afternoon; (e) report lost articles, theft, needed repairs, accidents, and the presence of vermin.

A Letter from India

IN YOUR recent letter you ask for information about religious art in India. Well, I am afraid that it does not flourish among us as yet. In Bombay, however, we are in a position to make a start. A few competent Catholic artists are turning their minds to religious art. A few cultured people appreciate their work. A few churches, which will have to be built in the near future, are being carefully designed. But it is uphill work. A good many, even among educated people, and among those who ought to know better, still resist with indignation when we try to purify churches and chapels of so much tawdry, meaningless, ugly stuff, and replace it by something sensible, liturgical, reverent, significant, beautiful.

India has a great artistic tradition, but it is a tradition of entirely Hindu, Buddhist, and Moslem art, which, naturally enough, does not commend itself to the great majority of Catholics. Modern Indian art is developing quite well, especially considering the odds it has to overcome; but very few Christians have any artistic education, and those who would like to worship outwardly through suitable means and those who understand artistic values very often lack the means to procure good work for their churches.

As to architecture in Bombay and the country round about, we have a number of churches in the Portuguese colonial style. There are no masterpieces among them, but certainly a few objects —

altar pieces, etc. — are certainly worth preserving. Among the more modern churches we have a few which are at least correct and dignified — Gothic straight from the text books — if lacking in inspiration. The interiors are atrociously done. Some thirty or forty years ago a priest in charge of building a church on behalf of the archbishop hit upon the plan of copying an ancient Italian church in the Italian romanesque style. It is still the best built church we have in Bombay. The interior has been redecorated in recent years, but again it has been done in an atrocious manner. Possibly the best church in India — at least as far as my knowledge goes — is the cathedral of Lahore. It is a large and ambitious structure in dull

red brick, probably inspired by the great French romanesque churches. It is probably the best that could be done at the time. But the interior is marred by patches of whitish grey in the brick work (the building is of brick inside and outside) and especially by very unsuitable altars.

As to sculpture, I know only of two attempts at producing sound and original work. The Reverend H. Heras, a professor at Saint Xavier's College, Bombay, has had a number of religious statuettes done in ivory in South India by competent carvers. He seeks to use traditional Hindu symbolism in the service of Catholic iconography, while he preserves as much of the customary Christian symbolism and convention as is necessary, so that the saintly personages may be recognized. On the whole the attempt has been quite successful. But the use of pure Hindu symbolism is not suited to everyone; some argue against it in that Catholics do not understand Hindu symbolism and can see nothing in it but a suggestion of Hinduism, while Hindus may construe it in a purely Hindu sense. These little images are not appreciated by the bulk of Catholics. The other attempt has been made by a priest of the Archdiocese of Allahabad, who is producing a number of plaques in relief and small images of which copies are available in the shops and repositories of religious

art. He works in what we may call a modern Indian style without Hindu symbolism, or with very little of it. Judging from what I have seen in Bombay, his work is sober and at times attains artistic success.

Catholic art is more fortunate in the field of painting. Angelo da Fonseca is a very competent painter. He has been trained along Indian lines. I have seen a great deal of his work. He can paint in more than one style. He can assume a more or less academic Western manner and can imitate the old Indian schools, especially the Moghul school. His best work, however, is quite original — Indian and entirely his own. He has brought the traditional Indian subtlety of touch and design to a point of beautiful refinement, which is not a mere copy of old models — the pitfall of those who want to work in the Indian style — but original and significant. Influenced by East and West as he is, all influences seem to have been assimilated by him and unified. His work is always entirely genuine. A few other young Catholic painters in Bombay have been trained along Indian lines and promise well. This Christian art, however, is appreciated by only a few. The majority of Catholics do not understand it and Hindus do not care for it because it is so Christian. All the same, a few years ago Fonseca exhibited a great deal of his work in Bombay and it was

surprising to see the number of Catholics who went to see it. I believe the exhibition was a success, even financially.

It is a good thing that there are three subscribers to LITURGICAL ARTS in India. It were better still if there were three hundred. It would teach standards. The magazine has been a source of great joy and real help to me here. I have passed on several copies to our Vicar General and to his secretary, who take great interest in matters pertaining to religious art. They, in turn, have shown them to their architect. A few copies have also been shown to a young woman painter of real ability who is now turning her mind to traditional Indian styles. For the rest, few of our Catholics can yet appreciate a publication such as LITURGICAL ARTS. They have lived for too long on the artistico-religious fare supplied by third-rate European firms, and they can admire nothing beyond the colored images and prints, which, according to the instructions of the Holy See of 1925, should be removed from our churches. In the seminary we hope soon to be able to use LITURGICAL ARTS for the training of our students. Those who have learned to estimate artistico-religious values will learn high standards from your quarterly.

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The Saint Rose Liturgical Choir of Men and Boys

CHARLES LINDE LOVELL

THE GREAT success of the choir of Saint Rose's Parish in Portland, Oregon, is largely a tribute to the energy and zeal of Mr Paul Bentley, Mus. M., the organist and choirmaster of the church. We speak of our choir as a "liturgical choir" in the sense that we observe the various rules prescribed and counseled by the Church in regard to music of the Roman Rite in accordance with the ancient tradition, as pointed out by Pope Pius X in his widely known *Motu Proprio* on church music.

The men and boys of the choir, conscious of the fact that they are acting in the capacity of ministers in the Church, are carefully vested in cassocks and flow-

ing ample surplices. Stress is placed upon the understanding and correct interpretation of the Church's own music, Gregorian chant. All members have been taught to recognize the different neums of the chant notation and are required to master the rules of inflection and stress that make correctly rendered plane chant so sublime and fitting in divine worship.

Though the choir is an integrated unit, strict separation is maintained between the men and boys. They rehearse at different times and only meet together once a week to put the finishing touches on new music learned.

The boys' choir, most especially, is

highly organized. Membership is at a premium, as it is only after a period of trial and testing that a boy is admitted to its ranks. Each boy begins by being accepted as a "probationer," which means that he must attend all rehearsals but is not to be considered a member of the choir officially. When he has proved that he is able to do the work required and shows the necessary interest and aptitude, he is admitted to the choir ranks and becomes a "choir-boy." If he continues to improve he is appointed a "chorister" in full standing. To those boys who have achieved this standing and who have become a real asset by better than average service may come

the coveted distinction of being chosen an "honor chorister." Mr Bentley has obtained from England a number of beautiful bronze crosses, and these, suspended upon a violet ribbon, become the insignia of the honor chorister, and are always worn when the choir is vested. One among the honor choristers occupies the position of "senior honor chorister," and is the boy of the most outstanding character. He is the leader of all the boys and must be a model for them to observe and copy. To attain and remain in the rank of honor chorister requires constant effort on the part of each boy thus honored. To him the choir must come first. He must be willing to be present whenever the choir is needed. He must be prompt and obedient and ever aware that he represents the choir to those who observe him in church, in school, and at home.

Some of the boys are designated to fill the position of librarians, and to them falls the ever important task of keeping the music library in order and in constant repair. Others of the boys are placed in charge of the choir's large supply of vestments, and they must see that these official "uniforms" of their function are always in order and properly cared for.

Most of the boys are very zealous and eager to give their services for extra duty and be of help to their choirmaster and the church. They are alert to see things that must be done, and their interest in all phases of the choir program grows brighter as they become more truly a member of the organization. The boys are issued report cards at specified intervals, just as in school. They are marked in such points as interest, application, decorum, and resourcefulness. Every boy strives to improve his grades and the occasion of a poor report is extremely rare.

Before a boy can be admitted to the choir the permission of his parents is sought. Being in the choir is a serious responsibility, and the parents must be made to realize that they are in a large part responsible for their boy being conscious of his duty and that he does not become lax or indifferent. Many of the fathers and mothers are great assets to the choir. They are always on hand to assist in such routine matters as the laundering and repairing of vestments and the furnishing of transportation. Many have eagerly opened their homes for rehearsals and parties and have co-operated in all matters.

In the men's choir the organization is

also carried out. Three men occupy the position of "cantor." They are selected by Mr Bentley from among those who by training, interest, and actual practice are best able to be leaders and sing the more difficult music as required. They are called upon to render the complete Gregorian Propers on the more Solemn Feasts and to sing difficult sacred motets in parts on special occasions.

Every choir member is careful to follow the various motions to be observed during Solemn Mass each Sunday. They bow at every *Gloria patri*, at the *simul adoratur* in the *Credo*, whenever the Holy Name is sung, and at other correct times. Both men and boys take these movements very seriously and understand them for what they are — outward signs of our devotion and love.

On Sunday evening the choir sings compline, the official night prayer of the Church. Choir stalls are placed on each side of the sanctuary so that they face one another, an arrangement reminiscent of the choir in monastic chapels. This inspiring devotion, in which all can unite with the Church in prayer, has become very popular, especially since the faithful have been provided with compline books that contain the text of the office in both English and Latin.

For compline, one of the men is appointed "lector," and he serves in the capacity for one month assisted by a special cantor. The choir, since they are now in full view of all, are especially careful to perform the proper bowings, signings, and genuflections, and the cantors leave their place and render the proper parts of the office in the centre of the sanctuary facing the altar. Compline rarely lasts longer than twenty minutes and is followed by a "question box" type of sermon and Benediction of the Most Blessed Sacrament.

Occasionally the choir leaves its own parish to sing elsewhere, both for religious functions and otherwise. During the Christmas season, a great deal of singing is done at the homes of various choir boys, and at hospitals, schools, and other institutions, both Catholic and non-Catholic. Everywhere the choir, picturesque in its vestments, is greeted enthusiastically.

During the holidays of 1946, the choir had the honor of being invited to sing for the Most Reverend Edward D. Howard, D.D., Archbishop of Portland in Oregon, at his private residence. This was perhaps the highpoint of the season and the memory of it will always be kept and cherished. The graciousness and hos-

pitality of the Archbishop made a profound impression upon all the singers, and his kindly words of praise and encouragement will long be remembered.

Various social gatherings are held throughout the year by both men and boys. The singing of secular music and the general musical education of each choir member is stressed by Mr Bentley. Many of the boys are able to sing solos and play the piano or organ. These are frequently given the opportunity to display their progress. The men gather at one another's home for special rehearsals that conclude with a social hour. The unity of the choir is a real factor in its success, and any boy or man who is not willing to participate in a whole-hearted manner is soon dropped in favor of one who waits to be admitted.

As the months go by the Saint Rose Choir looks forward to continued improvement and success. Each choirboy and man will ever be conscious of the fine training he receives and of the spiritual blessings that are his through his devoted service. The increase in attendance at the Sunday Solemn Mass and the resulting abundance of fervor and devotion on the part of the faithful will ever stand as a tribute to the unceasing efforts of Mr Bentley, the priests, and the sisters associated with the parish, and the untiring efforts of all the choir members.

A Report

The Art Guild of the College of Notre Dame of Maryland, under the direction of Sister Mary Noreen, S.S.N.D., sponsored a symposium on Byzantine and Modern Art on the evening of Friday, April 25. The Reverend Damasus Winzen, O.S.B., dealt with "The Significance of Iconography in Byzantine Art," with special emphasis on theological implications; the Reverend M. A. Couturier, O.P., spoke on "Byzantine and Modern Art" and pointed out that certain phases of Byzantine art can well lead to misunderstanding and that, at any rate, a return to Byzantine models, advocated by some these days, is not necessarily the answer to our problems if we wish to have a living art. Mr André Girard gave a delightful account of his pupil-master relations with the great master, Georges Rouault. Both Father Couturier and André Girard, whose work has appeared in

recent issues of LITURGICAL ARTS, teach at the College of Notre Dame of Maryland. It is due to their teaching and the perspicacity of Sister Noreen that the students have produced work which gives testimony to the value of teaching which is largely free of the blight of academic atrophy. A visit to Sister Noreen's school of art would be well worth-while for any of our readers.

Recent Publications

THE FACE OF THE SAINTS. By Wilhelm Schamoni. Translated by Anne Fremantle. New York: Pantheon Books. \$4.50.

Those who have had occasion to do research work in the field of religious iconography know well the pitfalls along the path. There are many books on the subject, too many of them based on the contents of other books by writers who copy other writers without taking the trouble to check source material; writers whose imaginative wanderings are a poor substitute for sound scholarship. Then the neophyte who seeks the answer to his problem finds himself in a maze of contradictory statements where credulous acceptance of legend takes the place of factual accounts. For example, in the field of portraits of saintly personages with which Dr. Schamoni's work is concerned, this reviewer experienced a certain amount of surprise when even the Abbé Migne's references in his *Dictionnaire d'Iconographie* (Volume 45) prompted him to tap the files of engravings of the Bibliothèque Mazarine only to find that these documents were of more than dubious merit. In such matters, as the student will soon realize, a scholar such as Emile Mâle is far more reliable.

In *The Face of the Saints* Dr. Schamoni fills a long-felt need. His researches, textual and illustrative, in the representations of ninety-nine saints will be valued by those who have had occasion to look up material of this kind. The architect, the painter, the sculptor, the worker in stained glass, all will owe Dr. Schamoni a vote of thanks for having done the spade work in a thorough fashion. There is the danger, of course, that unimaginative artists (and there are some!) will lean too heavily on the illustrations gathered by the author. Others, however, will be able to interpret these representations in such a way as to enhance the value of the original conception.

The introduction to this book is divided into two parts: the first part, which discusses the nature of sanctity and describes the process of beatification and canonization and the policy of the Church with regard to the establishment of the cult of the saints from early times to the promulgation of canon law in 1918, will be particularly welcomed since such data is rarely found so clearly expressed, and a knowledge of the policies of the Church in these matters will give the artist a much-needed background. The second part of this introduction describes the sources the author used and his procedure in compiling his work. This reviewer feels that Dr. Schamoni's point of view is so important that the following quotation is given: "The creative act of the artist is often more than supplementary. The artist may add something that is not there, or that is not there in the same degree that he indicates; he may leave out something unconsciously, or even consciously suppress something because it does not coincide with his interpretation. . . . The best portrait of a saint will come into being when the portraitist is spiritually akin to the saint."

There are one hundred and twenty full-page illustrations in this book; the portraits are taken from coins, mosaics, murals, paintings, and sculpture, death masks and photographs, and cover a period of seventeen centuries. Every college and seminary library should have this work in its reference section.

MAURICE LAVANOUX

EARLY CHRISTIAN MOSAICS FROM THE FOURTH TO THE SEVENTH CENTURIES. Preface by Ricarda Huch. Introduction by W. F. Volbach. New York. Oxford University Press. \$5.00.

Early Christian Mosaics is the first book with color reproductions of mosaics to be had within a modest price range, and many people therefore will be able to get some idea for the first time of the beauty of this great art. The most successful mosaics have always been two-dimensional in design, no matter how powerful in form, and reproduce well in black and white, but no ordinary photograph can convey the real effect of a mosaic, in which color plays such a vital rôle. The richness and power and subtilty of the medium itself, and the texture and living quality of surface of the great mosaics, aside from their design, must be seen to be understood, but a color reproduction, if at all satis-

factory, is far better than the best black and white.

In 1916, Joseph Wilpert's great book *Die römischen Mosaiken und Malereien der kirchlichen Bauten vom IV bis XIII Jahrhundert* was published in Freiburg, and has been the standard work on the subject ever since. Now rare and almost unobtainable, it has three hundred and two marvelous color plates, made from the meticulously careful watercolors of Carlo Tabanelli, and these original drawings have been used for twelve of the fourteen reproductions in "Early Christian Mosaics." Unfortunately, the results are uneven and inferior to the earlier printing, for comparison shows that the warm tones have been lost, that the blues have become harsh and cold, losing their sometimes purple, sometimes green, cast, and that reds are often unrelated and false. Values are forced, and lights and darks become too strong, but as only the few lucky owners of the Wilpert will know all this, the majority can enjoy the book for what it does give, and hope and pray that they may some day journey to Italy and see the mosaics for themselves, or that kodachrome and careful reproductions will bring them in the future an actual visual impression of the masterpieces which even the Wilpert fails to do. Tabanelli's drawings may show each tessera of a mosaic, and its honest local color, but it cannot give the sparkle of light over the broken surface of the enamel, or the gleam of the gold, or the lovely matte quality of the marble where it is used for the faces and hands. Nor can the shifting light over old, uneven walls be suggested, or the chiaroscuro of the interiors of ancient Byzantine churches.

Of the authoritative preface by Ricarda Huch and the introduction by W. F. Volbach, Curator of the Museo Sacro at the Vatican, this reviewer can be no judge, for learned theories about art and its history and philosophy are for the scholars to debate; a mere painter who loves mosaics and who has seen all the great ones can only rejoice that books about them are being published in color, and that more people will come to know something of their glory.

HILDRETH MEIERE,
New York, N. Y.

PILGRIM OF THE ABSOLUTE. By Léon Bloy. Introduction by Jacques Maritain. Edited by Raïssa Maritain. Translated by John Coleman and Harry Lorin Binsse. New York. Pantheon Books. \$3.50.



ANGELO DA FONSECA

BORN in 1907 at Santo Estevam, Gôa, Portuguese India. Studied art at Tagore's University at Balpur, Bengal. Has painted two large murals in Saint Francis Xavier's Church, Poona, and smaller murals in other churches. He has had six one-man shows and has exhibited in Bombay and Calcutta. See article "A Letter from India," on page 73.





ABOVE, GENERAL VIEW OF CRYPT CHAPEL OF THE HOLY Cross, Saint John's Seminary, Brighton, Massachusetts. Maginnis & Walsh, architects. The Right Reverend Edward G. Murray, rector. Right, typical bay. Below, right, altar of the relic of the Holy Cross. The incised figures of saints to whom each altar is dedicated were executed by the Hutton Marble Company from designs by the Charles J. Connick Associates under the direct supervision of the architects. All marble work was done in the shops of the Hutton Marble Company, of Cambridge, Massachusetts (John di Natale and Brothers, successors). The marbles used in this crypt chapel are Colorosa, Nebo-Golden Travis, Rouge de Languedoc, Swiss Cipollin, Pink Numidian, Fleur de Pêche, Irish Rose. The entire floor area is covered with a specially selected asphalt tile in which the patterns of field and border are harmonized in two variants of gray.



Photos
Russell B. Harding

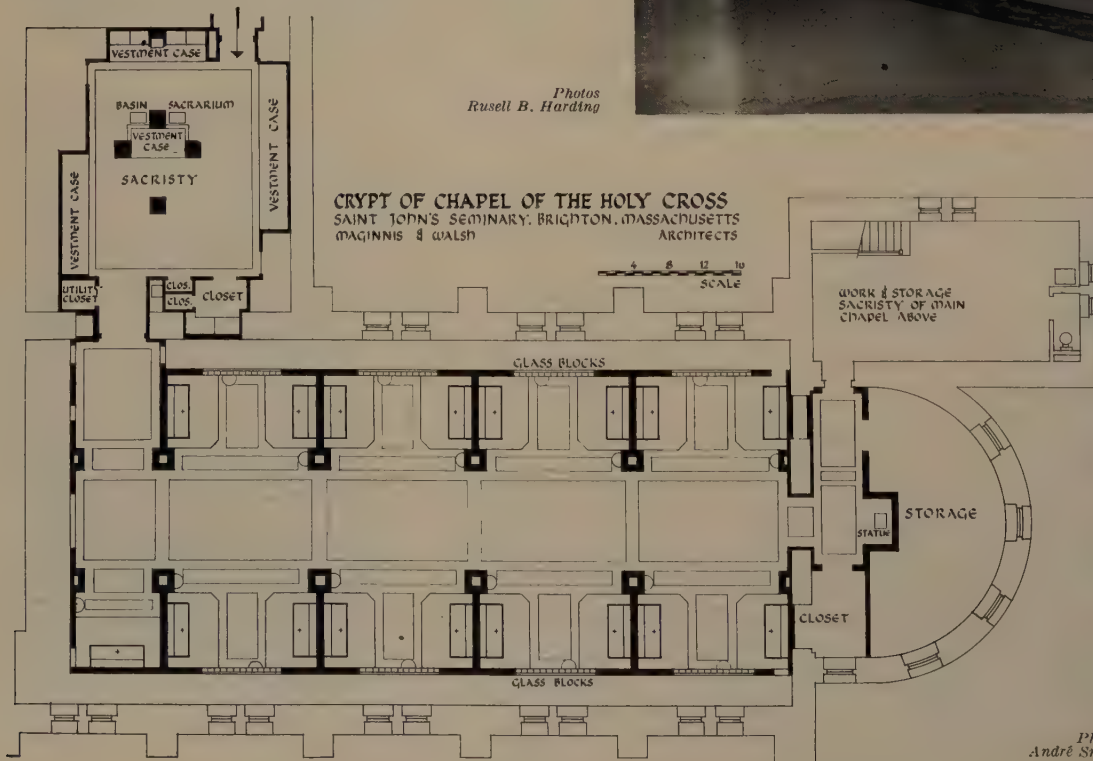
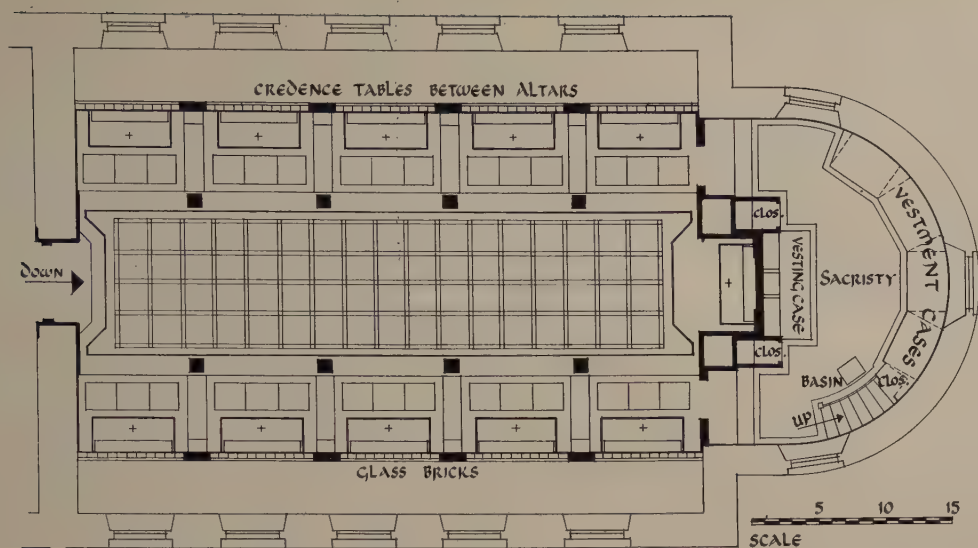


Photo
André Snou



CRYPT CHAPEL OF SAINT WILLIAM'S HALL
SAINT JOHN'S SEMINARY, BRIGHTON, MASSACHUSETTS
MAGINNIS & WALSH ARCHITECTS



Photo Sigurd Fischer

GENERAL VIEW OF SAINT WILLIAM'S Chapel. The portraits of the saints above each altar were painted on glass blocks by Rambusch, of New York, from initial designs by the architects. The marble of walls and columns is Colorosa, quarried in Canon City, Colorado. Other marbles used in this chapel are Val-Tournache (Italy), Rouge de Autumn (Hungary), Pink Numidian (North Africa), Nebo-Golden Travis (Arizona), Fleur de Pêche (Italy). Symbolic designs, characteristic of a dominant spiritual note of each saint to whom the altar is dedicated, have a central place on the marble front panel and a similarly significant passage, taken from the new edition of the psalms, is incised in the marble wall below the glass blocks. The marble work in this chapel was done in the shops of the Hutton Marble Company, of Cambridge, Massachusetts.



Photos Sigurd Fischer

DETAILS OF SAINT WILLIAM'S CHAPEL, SAINT JOHN'S SEMINARY, BRIGHTON, MASSACHUSETTS. MAGINNIS & WALSH, ARCHITECTS. THE RIGHT REVEREND EDWARD G. MURRAY, RECTOR

This is strong medicine, to be taken in small doses. The cumulative effect will certainly not leave the reader indifferent, but will most likely shake him out of the complacency with which he too often allows himself to become imbued.

These extracts from Bloy's writings were carefully selected by one who knew him well, Raïssa Maritain, and it is fortunate for us that such a selection is presented to the English reader, because *much* of these texts was culled from books now out of print and not available even for the French reader.

Bloy does not make allowances for any middle-of-the-road thoughts; he is either all white or all black. There are no greys in his vocabulary. His prose is brutal but his thoughts are ever fundamental. He urges us to entertain a healthy disregard for mediocre and timid conventions, for hypocrisy, and in this we can join hands with him in matters which more particularly concern readers of this quarterly, for we do need a change of heart and a thorough cleansing of the mind before we can hope to reach a decent level in religious art.

Reading Bloy is a humbling experience for an artist. Here is what he writes in the chapter "Art and the Pilgrim of the Holy Sepulchre": "Still the Church, which has perfect knowledge of man, has permitted and has wanted Images, in all ages, even to the point of placing upon her altars those who gave their lives for this traditional bony structure of her cult, but with the absolute reservation that supernatural veneration be referred strictly to the unseen originals which these images represent. Thus speaks the Council of Trent. . . . Indeed, the contempt and horror of modern Christians for all the manifestations of a superior art is beyond bearing, and even appears to be another and a more devilish kind of iconoclasm. Instead of slashing paintings or smashing painted statues, as was done under the Isaurians, we stifle souls of light in the sentimental slime of an idiotic piety, which is the most monstrous sully of innocence . . ." And more of the same follows. If such passages are a humbling experience for the artist, how much more humbling can they be for those timid souls who lower the *virtue* of prudence to the level of a pious platitude and whose authority so often stifles the creative urge of those who would work for the beauty of the House of God!

Pilgrim of the Absolute was the March selection of the Catholic Book Club. May it be the selection of all readers of LITURGICAL ARTS.

MAURICE LAVANOUX

ARQUITECTURA PERUANA. By Héctor Velarde. México: Fondo de Cultura Económica. \$3.95.

The rich architectural and cultural past of our Latin American neighbors has received too little attention in this country, principally because the available sources of information are too few. As partial remedy for this lack here is a reliable report (in Spanish) on Peruvian architecture by architect Héctor Velarde, a work of historic and artistic value.

The author briefly but comprehensively summarizes the three architectural eras of Peru — the pre-Hispanic, Spanish colonial, and republican. The latter phase, which is also the latest in time, seems relatively poor as exhibited by the photographic illustrations of the book. The period of the impressive churches, monasteries, and convents was the middle one, the Spanish colonial.

Among the buildings chosen for photographing some are outstanding: notably the exteriors of la Catedral and el templo de la Compañía de Jesús at Cuzco, of Santo Domingo at Ayacucho; of la Catedral at Puno; the interiors of San Pedro and the Convento de Santo Domingo, de San Agustín at Lima. Also impressive is the illustrated work of the Inca and pre-Inca epochs, especially the doorway of a palace at Chiprac and the ruins of the ancient city Machupichu.

Good book design has made this paper-bound volume an attractive publication.

LAWRENCE E. MAWN,
Los Angeles, California.

CHRISTIANITY AND CIVILIZATION by James A. Corbett, M.A. Fitzsimons and the Reverend Anthony L. Ostheimer. Book Two: *The Catholic Social Studies Series.* The Reverend Charles J. Mahoney, Editor. New York: W. H. Sadlier. \$3.00.

The harsh realities of a world-wide depression and of global war have turned man's thoughts to the problem of how a reasonable degree of unity can be attained. Social scientists have advanced various answers to the questions raised. The solution to this problem depends ultimately on an understanding

of the nature of man and of the solidarity of mankind rather than on a grasp of the technical details of political and economic needs. Here is a treatment of the vast sweep of world history which guides the thinking of its readers toward the unity which once prevailed, even if imperfectly, and which must be recovered if our civilization is not to be lost. Far from being a dull recital of facts, it is a vital presentation of man's past and an analysis of his current situation.

Our memory of the history books of our youth may tend to deter us from opening a textbook. This work, however, is in many ways exceptional. It represents the results of recent historical study, the best of modern teaching methods and aids, and a genuinely Catholic interpretation of history. The style is easy, yet decidedly literate. Religion is presented as the central determining factor in culture, though no aspect of life has been neglected.

The illustrations are, perhaps, the most striking feature of the book. These include especially prepared maps and graphic presentations of movements and problems, a number of original drawings, and a large number of skillfully selected prints of paintings, photos, etc. Fortunate is the student who is supplied with over five hundred illustrations to assist him to understand and appreciate what he is studying.

It is not to be expected that everyone will agree on all of the precise facts to be included in or omitted from such a work, or on the exact allotments of space. The few errors which appear will be corrected, no doubt, in subsequent editions. The printing of some of the illustrations is not of the best. Such admirable taste in selection deserves better execution. This too will be remedied in the next printings.

This is one instance in which the mature will benefit from a thorough reading of what is being put into the hands of our youngsters.

THOMAS J. SMITH,
New York, N. Y.

A CATHOLIC QUIZ BOOK. By Herbert A. Kenny and Geoffrey P. Keane. New York: Macmillan. \$2.00.

Here is a rather stimulating little book that will entertain, provoke, or encourage any reader. Within its two hundred and four pages there are one thousand questions organized into forty quizzes or groups covering specific subjects such as the papacy, lay organiza-

tions, the mass, sacraments and sacramentals, religious orders, history, doctrine, music, the Bible, architecture, literature, etc. The last two quizzes are specials of one hundred questions each.

The material is handled very much like the popular radio quiz programs. There is no logical development in the sequence of questions, hence an endless series of surprises. This makes the book all the more interesting. Here are samples quoted at random: "What is Tenebrae? What are apocrypha? What is a miracle play? For what is Father Francis J. Finn, S.J. (1859-1928), well-known? What is an aureole? Who was the original 'Boston Strong Boy?'"

In one of the quizzes on the saints, the authors query: "Distinguish between Saint [sic] Thomas à Kempis and Saint Thomas à Becket." When was the reputed author of the *Imitation* canonized? Again, under the general heading symbolism, they ask for the meaning of "chirho" which should read Chi Rho — probably the printer's error. Generally the questions and answers are concise and have been judiciously selected and phrased. However, here and there the answers — all of which appear at the end of the book — suffer from brevity. The basic Catholic terms like *tradition* and *revelation* might have been more completely defined for the sake of clarity.

This book should appeal to the learned and the unlettered, not only to Catholics but to non-Catholics as well. Everyone will be able to answer some of these quizzes. "What is an achiropoeta?" would puzzle even the erudite. Surprisingly enough, the word refers to "a picture supposedly of miraculous origin." Teachers of religion and those active in the Confraternity of Christian Doctrine will find it extremely useful. And the more progressive spiritual directors of parish societies might have a lot of fun with these quizzes at the monthly meetings.

Despite the inevitable flaws in a work of this kind, the *Catholic Quiz Book* is a job well done. The authors are to be complimented for their persevering efforts in gathering the material for this collection of Catholic quiz programs. It might be suggested that a paper-bound edition be brought out to guarantee the book the wider distribution it deserves, since its purpose is entertainment for Catholics in reviewing their knowledge of the Faith.

JOSEPH P. ASCHERL,
New York, N. Y.

Correspondence

San Francisco, California.

To the Editor of LITURGICAL ARTS.

Dear Sir:

My poor beloved Saint Michael! He is so little honored in this country. So little, that when he actually is honored, his identity is not recognized and the honor is given to Saint George. Alas! and LITURGICAL ARTS (how could you!) is the offender. Look on page 43 of your February issue. And I hope that your office is literally flooded with letters from those of us who love Saint Michael. You should make public reparation for this mistake.

Yours truly,

MINNA BERGER

EDITOR: Mea maxima culpa! We have not been flooded with letters in this mix-up, but we are ashamed nevertheless. But since we also want to keep on good terms with Saint George, we welcome the opportunity to publish another picture of him on page 68 of this issue.

Lake Forest, Illinois.

To the Editor of LITURGICAL ARTS.

Dear Sir:

It seems appropriate that you should know that LITURGICAL ARTS was favorably mentioned at one of the sessions of the College Art Association Convention (New York, January).

The meetings of this association were weighty on the side of the art historian, except for a few sessions which stressed the artist's side of art and the necessary relation of art in our time to living. The Cleveland School of Art and the Cleveland Museum deserve special mention for their fine work in integrating the community, the artist, and the museum. At one session "Time, Space, and Architecture" by S. Giedion was mentioned with reference to the importance of time in to-day's building.

Of particular interest was the session which proposed "to study and discuss those elements of pre-college education in schools, museums, and churches which form a desirable preparation for instruction in the practice and history of art on the college level." Art in the home was also discussed at this session.

The various opinions of what the Church could be expected to do resulted in a lively discussion by those present. The chairman, a teacher, regretted that the college students brought with

them so little knowledge of biblical events and personages. He remarked that, because of this, little could be done with religious subject matter in the college art classes.

"Not so!" was the reply. The college students know how to read. If he has not read the Bible before arriving at college, he should do so thereafter and would probably do so with more complete appreciation and respect than he would had he experienced previous sentimental exposure to it in the Sunday school bulletins.

A member of the audience who writes for a Protestant publication regretted that the Protestant churches had no such guide and inspiration to religious art as that furnished Catholics by the fine publication, LITURGICAL ARTS. This gentleman expressed an opinion that members of the clergy would welcome enthusiastically any helpful suggestions from artists of good standing. There was marked dissension to this opinion.

The question was then raised why Catholic students, who supposedly had had a religious background, did no better job with religious art than those who had not.

At one time I wondered about that, too, to such an extent that to satisfy myself of the reason I spent a year teaching in the parochial grade schools. I had been annoyed by an extremely deplorable exhibit of art work done by children of the Catholic grade schools. I wondered if the fault lay with the judges who selected the work for Catholic art exhibits, with the teachers of art in the Catholic schools, or with the lower degree of art ability among children in our Catholic schools. It seemed to me that children with the rich background of Catholic religion and culture could be far superior to those without this experience. I was, at the end of the year, able to satisfy myself of the children's art ability and to place the blame where I had originally supposed it to be.

The book, "Art, Artist, and Layman," by Pope, was especially recommended to us. To teachers in Catholic schools "The Idea of a Catholic College" by John Julian Ryan might also be recommended. It is most sympathetically written from the viewpoint of a teacher and craftsman who knows the practical advantage of integrating art in a college curriculum.

This session of the College Art Association closed with a request that each teacher ask himself personally if he were training his students to do well

what would be expected of them in after-college years.

As I left the meeting I was grateful for this pertinent reminder that we must work hard to build a more positive background for the students in our college art departments. If the secular colleges are looking to the art department in Catholic colleges for leadership in the field of religious art, we had best look to our responsibilities as art teachers.

Yours truly,
ANN H. GRILL,
Art Department, Barat College
of the Sacred Heart
Lake Forest, Illinois

Goshen, N. Y.

To the Editor of LITURGICAL ARTS.

Dear Sir:

I quite agree with E. M. Conover (LITURGICAL ARTS, February, 1947), who expresses surprise and concern over the fact that "some Catholic churches and leaders are encouraging what seems to be, to say the least, very new and startling things in architectural design and in glass."

This trend is evidenced by recent contributions to LITURGICAL ARTS in the field of sculpture and painting as well as in glass design. You have repeatedly welcomed to your pages these tendencies and their products, and while you have not bestowed upon them your "increase and multiply" blessing, your attitude toward them has been one of sympathetic understanding. "Come," you have whispered to your reader, "give the artist of to-day a chance to show us his wares. Don't you see he is anxious to contribute his part in the service of the Church? Won't you open your eyes to understand and appreciate his creative art?"

And why should we be asked to accept the products of these so-called "first-rate artists," products which, oftener than not, are lacking in the very elements of true church-art, *beauty, dignity of form, and religious inspiration*? I am convinced that your praiseworthy efforts, aiming to bring the clergy and laity into sympathetic contact with these artists, are doomed to certain failure, as long as we are presented with nothing better than some of the abstract, formless, and uninspiring productions that have adorned your pages in recent issues.

I have discussed these very productions with brother-priests and interested laymen. They generally agree that few, if any, contemporary religious

creations would be understood and appreciated by the people in our churches. As one of your readers put it, after glancing at some of the illustrations in your February issue, "Is this what they call living Christian art? I wouldn't want those things in my church. . . . They are unreal, unnatural, and uninspiring!"

I believe that an explanation of this rather widespread attitude of the clergy toward modern religious art is to be found in the fact that the common man, the average church-goer, rightly expects a minimum of well-represented naturalism in the pictures, windows, and statutes that adorn his church. This, he feels, is as essential to true church art as is religious inspiration. How is it, then, that these artists insist on giving us abstract and sublimated representations, entirely devoid of harmony and dignity of form, and often degenerating into veritable caricatures? How can they expect such creations to be inspiring to the faithful? They disturb their devotion, and, at times, leave them baffled and confused. Surely, the aim of religious art is not to intrigue the people, but rather to help and inspire them in their efforts to commune with God.

On the aims and scope of religious art, no more authoritative voice can claim our attention than the voice Pius XI raised against the invading claims which a so-called "new art" advanced in Europe in the late twenties. Speaking of this new art, the great Pontiff deprecated its creations, "wrongly termed works of religious art." He said: "Such productions appear to have a religious character. Actually they are nothing but a caricaturization of the religious character which they claim to represent." (*L'Osservatore Romano*, September 13, 1932.) Later, on October 27, 1932, in his masterful address at the inauguration of the new Vatican Gallery, Pius XI stressed what he called "the true elements of all religious art." These elements are beauty and dignity of form and religious inspiration. He said, in part: "Where there is no harmony and dignity of form, there is no true art. Certain creations of this so-called modern art resemble the crude productions that may still be seen in certain manuscripts of the darkest period of the early Middle Ages, when the conception of ancient classic art was engulfed by the barbaric invasion, and the Renaissance had not yet dawned to dispel the dark-

ness that enveloped the field of art at that time. . . ." (*Arte Sacra*, July-December, 1932, pp. 437-444.)

"The church," again to quote Pius XI, "is God's own dwelling place, and the house of prayer. Everything in it must draw its inspiration from this truth; everything must tend to the purpose which is the very purpose of the liturgy itself: the glory of God, and the sanctification of souls. Nothing, absolutely nothing, must, therefore, come to offend the sanctity of our temples and of our altars, or disturb in the least the piety and devotion of the faithful."

Concluding the same address, Pius XI expressed the fervent desire that this "so-called new religious art should not be admitted in our churches, and even less, should it be invited to build, transform or decorate them . . . , while [the Church] opens wide her doors and heartily welcomes any good and truly progressive development of the grand and venerable artistic traditions which, through the centuries, in diverse places, and under different social and ethical conditions, has inspired ever new and beautiful creations." (*Arte Sacra*, sup. cit.)

What, then? Must our contemporary artist renounce his creative power and copy the past? The great renaissance masters turned to the ancient classic artists, yet did not renounce their own creative power. From the ancients of Greece and of Rome they learned to respect harmony and dignity of form, thus exploiting a sane naturalism, while from their faith they drew the religious inspiration which they breathed into their immortal masterpieces.

Why is it that our present-day artist dissociates himself so readily from "the grand and venerable traditions" of the past? We are told that he attempts to find types of expression suitable to our civilization. But if our contemporary religious creations are all these attempts can effect, then better would it be for our artist and for us all if he returned to the traditional types of expression in which a sane, well-presented naturalism will lend form and substance to his religious inspiration. No, we are not asking the artist to copy the old masters, or to portray nature with the fidelity of a photographic camera. We ask him to characterize and *not distort*, idealize, and *not caricaturize* his subject, and stamp upon it the seal of his creative genius and of his religious inspiration.

In the course of the discussion referred

to above, a friend suggested that the "unholy abstractions," which some of our ultramoderns inflict upon us, should not be attributed solely to the fact that these artists have lost touch with nature. Their creations — he pointed out — often reveal an astounding lack of technique in design, form, and color. And this is true. Ask one of these moderns to sketch out the figure of the suffering Christ. With a vaunted disregard for the most elementary principles of art, he will give us a representation that may little — if at all — reflect the reality of the subject involved. Devoid of artistic and devotional values, his creation recommends itself for acceptance solely because it is the medium of the artist's inner vision. "But my church," concluded our priest-friend, "is definitely not the place for an artist's distorted vision of the suffering Redeemer."

Unfortunately, it remains true that few of our present-day artists are able to give us productions in which both form and inspiration are met to produce a religious masterpiece. Most of our moderns find refuge in a program of formless and soulless abstractionism, and thrust upon us creations which the present generation finds unreal, incomprehensible, and uninspiring, and in which future generations will read the torments, inadequacies, and aberrations of a civilization that, having lost the "sensus Christi," turned to dried-up cisterns in a vain effort to quench man's eternal thirst for God.

Yours truly,

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EDITOR'S NOTE: Perhaps the best way to offer a reply to Father Rinaldi's remark is to refer to an editorial which appeared in the October, 1932, issue of LITURGICAL ARTS (Volume One, Number Four) in which the matter at issue was discussed in relation to an article in the *Osservatore Romano*, September 7, 1932. Here are portions of that editorial: "In an issue of a German Catholic family paper, *Der Feuerreiter*, published at Cologne and dated August 6, 1932, there appeared an article on an exhibition of contemporary German Catholic art held at Essen during the summer. This article was illustrated with seven photographs; a church interior and a church exterior, a Madonna and Child, and an Annunciation. . . . This article and its accompanying illustrations came to the attention of a con-

tributor to the *Osservatore Romano*, who signs himself 'T,' and to whom these examples of art were so painful that he felt called upon to state their faults in no uncertain terms and to condemn them and their kind absolutely. It was followed by a further article on the same subject, signed 'A.L.,' which appeared on September 12-13, 1932. In the *New York Herald-Tribune* of October 2, 1932, there appeared an Associated Press dispatch dated 'Vatican City, October 1' (!) which gave a rapid summary of the first article in the *Osservatore* referred to above and attributed it to Count Giuseppe de la Torre, editor of the Vatican City paper. This dispatch has been widely reproduced all over the country and has received comment in several art publications. It distinctly gives the impression that *the Catholic Church, as a body, has once and for all condemned all attempts to do anything in art which is not in imitation of the past* [italics ours]. Unfortunately the whole tone of the dispatch, like so many appearing in the American Press, is misleading, and will do much to confuse the issue which undoubtedly exists between the forces of eclecticism and any attempt to make the art of the Church comprehensible to the people of our own day."

No one will question the "true elements of all religious art" stressed by Pius XI, or the other papal pronouncements which Father Rinaldi quotes in his letter above. However, such papal pronouncements are too often taken as an excuse by some to justify their own prejudices and they do not hesitate to identify these prejudices with the teaching of the Church *qua Church*.

To quote further from the LITURGICAL ARTS editorial: "First let it be said that none of the artistic productions published in *Der Feuerreiter* is particularly worthy of notice, either artistically or from the point of view of religion. Indeed the religious associations of these works are practically nil, and if we were not informed that these are examples of Catholic art, we might perhaps be forgiven for not in the least recognizing them as such."

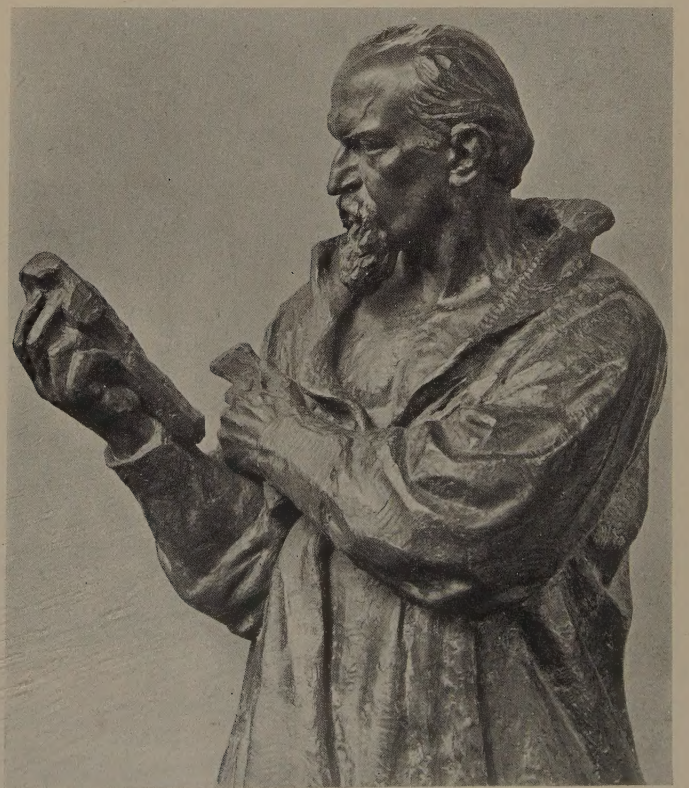
But it is important that we make a distinction between what can be justly condemned and what can be accepted as valid expressions of the art of our day, produced by competent artists well aware of the requirements of a work of religious art. It is for this reason that we particularly call Father Rinaldi's attention to the last part of the

editorial, as follows: "But it is unfortunate that in neither of the *Osservatore* articles is any distinction drawn between all that is purely idiosyncratic, peripheral, and undisciplined sentimentalism in modern art and that which is an honest effort to make the arts more effective in the service of religion. Times change, and with them man's outlook changes likewise. To say that we to-day see nature or art as the men of the thirteenth or any other bygone century saw it is to violate common sense. To take one small yet typical case: up to the end of the eighteenth century there was real reverence paid all over Europe to the outward marks of artistocracy; it was very natural to represent persons for whom the people felt reverence as nobles or aristocrats. To-day most of these symbols of nobility are meaningless."

"The ordinary man is more likely to feel devotion in the presence of a figure undistinguished by sumptuous garments, but distinguished by the goodness and strength conveyed by posture and facial expression. For this very reason it has been necessary for the most traditionalist of artists and architects to modify ancient style in order that it may come somewhere closer to the comprehension of our own day. Why is it not equally permissible to try, reverently and humbly, to devise a style of our own, based on Catholic traditions, which will not savor in the least of the market place, but which will be more readily comprehended by our fellow men? Here is a problem worthy of the mettle of the greatest genius. Of course in the process of working out such a style, terrible mistakes will be made; that is inevitable. Thanks to eclecticism, we no longer have a *living* tradition of art, and we are confronted with a problem greater than ever faced man before in history: to create a living tradition in the midst of an active civilization."

It is not an easy matter to be a creative artist; it is much easier to pull out the books and to copy what the creators of the past have done — but what a dull life it is if we are content to be parasites of the past! At any rate, LITURGICAL ARTS will continue to interest itself in the work of those who truly seek the beauty of the House of God and if, on occasion, certain illustrations disturb the peace of mind of some of our friends, the editor hopes and prays that *the sum total* of the material offered will help to make a dent in the complacent citadel of mediocrity.

PORTRAIT OF IVAN MESTROVIC, BRONZE
BY MALVINA HOFFMAN





PIETA, MARBLE
IVAN MESTROVIC